University of Toronto.

1904-1905

CURRICULA

—IN—

MUSIC.

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1904-1905.

This pamphlet contains the curricula in Music of the University of Toronto, viz:

1. Curriculum for Local Examinations in Music.
2. Curriculum for the Diploma of Licentiate in Music.
3. Curriculum for the Degree of Bachelor of Music.
4. Curriculum for the Degree of Doctor of Music.

The University issues certificates to candidates passing any grade of the Local Examinations, in some cases these are necessary qualifications for the Licentiate Examination.

The Local Examination is intended primarily for pupils, the Licentiate Examination for teachers and the Bachelor's Examination for those who desire to obtain a degree in the University.

All communications regarding the various courses in Music should be addressed to

JAMES BREBNER, Registrar,
University of Toronto.

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CURRICULUM FOR LOCAL EXAMINATIONS IN MUSIC.

The University of Toronto Local Examinations in Music are held annually at specially announced dates between the 1st of June and 15th of July, and in December. The examinations in Theory will be held in the second week of June, 1905.

The Local Examinations in practical branches for Toronto will be held at the University on June 6th, 7th, 8th, 9th and 10th, 1905.

The December Local Examinations in the practical branches will be held in Toronto only. Applications for the December examinations must be forwarded to the Registrar of the University not later than November 9th.

The Local Examinations include the Primary, Junior and Senior grades in the practical branches (piano, organ, voice and violin), and the Junior, Intermediate and Senior grades in the Theory of Music.

As necessity arises examinations will be announced in other practical branches.

Various local centres, each under the charge of a local representative, have been established in different parts of the Dominion.

Applications for local examinations must be forwarded to the Registrar of the University not later than May 9th, 1905. The fees for examination and certificate must, in all cases, accompany the candidate's application for examination. The fee for certificate will be returned to unsuccessful candidates.

The names and addresses of candidates should be written on the proper form of application which may be obtained through the local representatives, or upon application to the Registrar of the University.

A list of the successful candidates will be published in the Toronto papers as soon as possible after the examiners have completed their duties.

Candidates in practical subjects are informed that when any particular edition is named, for the purpose of identifying compositions, the use of such edition is not compulsory. The examiners will accept any edition, but candidates are particularly cautioned against presenting wrong pieces, as errors in this respect will invariably result to the disadvantage of the candidate.

The total number of marks necessary to pass in any subject is 60; second class honours, 70; for first class honours, 80; maximum, 100.

Candidates in the practical subjects may, if desired, pass at once to any higher examination in the series without first passing the lower grades.

There is no appeal whatever from the decision of the Examiner or Examiners.

LOCAL CENTRES.	ONTARIO.	REPRESENTATIVES.
Alexandria		Donald MacKay, B.A.
Almonte		J. W. Treleaven, B.A.
Amherstburg		Rev. Thos. Nattress, B.A.
Arnprior		A. E. Morrow, B.A.
Aylmer		W. W. Rutherford, B.A.
Barrie		Judge Boys, LL.B.
Belleville		Colonel W. N. Ponton, M.A.
Berlin		Rev. W. A. Bradley, B.A.
Bobcaygeon		
Bowmanville		W. W. Tamblyn, B.A.
Brampton		W. J. Fenton, B.A.
Brantford		Sheriff Watt, B.A., LL.B.
Brockville		A. Mowat, B.A.
Burk's Falls		A. W. Partridge, M.B.
Caledonia		
Cayuga		J. E. Skeele, B.A.
Chatham		Rev. F. E. Malott, B.A.
Clinton		~~W. J. Lougheed, M.A.~~
Cobourg		J. W. Odell, B.A.
Collingwood		W. Williams, B.A.
Cornwall		Rev. N. McNish, M.A., LL.D.
Deseronto		W. K. T. Smellie, B.A.
Dundas		J. Reid, M.A., LL.B.
Essex		~~Rev. W. J. Ford, LL.B.~~ Jones
Fergus		R. Unsworth, B.A.
Fort William		T. S. T. Smellie, M.A., M.D.
Galt		T. Carscadden, M.A.
Gananoque		H. W. Irwin, B.A.
Georgetown		R. Coutts, B.A.
Goderich		H. I. Strang, B.A.
Gravenhurst		J. H. Elliott, M.B.
Grimsby		W. Montgomery, B.A.
Guelph		W. Tytler, B.A.
Hamilton		W. H. Ballard, M.A.
Hespeler		A. Ochs, M.B.
Ingersoll		J. L. Paterson, B.A., LL.B.
Kemptville		W. Dillane, B.A.
Kincardine		S. W. Perry, B.A.
Kingston		W. S. Ellis, B.Sc., LL.B.
Lakefield		W. A. Baker, M.D.
Lindsay		J. C. Harstone, B.A.
Listowel		W. A. Phillips, B.A.
London		F. W. Merchant, M.A., D.Paed.
Madoc		F. E. Seymour, M.A.
Meaford		L. J. Cornwell, B.A.

LOCAL CENTRES.	ONTARIO.	REPRESENTATIVES.
Midland		F. C. Macdonald, B.A., M.B.
Morrisburg		G. W. Keith, B.A.
Mount Forest		Adam Johnston, B.A., LL.B.
Napanee		U. J. Flach, M.A.
Niagara Falls		Miss E. C. Fleming, B.A.
North Bay		Rev. G. L. Johnston, B.A.
Orangeville		Rev. A. L. Burch, B.A.
Orangeville		A. Steele, B.A.
Orillia		J. E. Dickson, B.A.
Ottawa		J. Macmillan, B.A.
Owen Sound		T. Murray, B.A.
Palmerston		M. Foster, M.D.
Paris		W. N. Bell, B.A.
Parry Sound		J. R. Stone, B.A., M.B.
Pembroke		P. White, B.A., LL.B.
Perth		W. Hardy, B.A.
Peterborough		E. B. Edwards, M.A., LL.B.
Petrolea		J. J. Bell, B.A.
Picton		M. Currie, B.A., M.B.
Port Arthur		F. H. Keefer, M.A., LL.B.
Port Elgin		F. H. Wells, M.B.
Port Hope		L. Caesar, B.A.
Prescott		R. C. Rose, B.A.
Rat Portage		P. E. McKenzie, B.A., LL.B.
Ridgetown		J. G. Little, B.A.
Sarnia		C. L. Crasweller, B.A.
Sault Ste. Marie		L. A. Green, B.A.
Seaforth		H. W. Brown, B.A.
Smith's Falls		S. J. Stubbs, B.A.
Stratford		C. A. Mayberry, B.A., LL.B.
Strathroy		Rev. W. J. Knox, M.A.
Sudbury		J. H. Clary, B.A.
St. Catharines		J. Henderson, M.A.
St. Thomas		Rev. W. R. Young, B.A., D.D.
Thorold		Rev. J. R. Patterson.
Tilsonburg		V. A. Sinclair, B.A., LL.B.
Uxbridge		H. G. Park, B.A., D.Paed.
Vankleek Hill		~~Rev. W. A. Hanna~~ Richmond, ON
Walkerton		A. E. McNab, B.A.
Waterloo		Rev. J. R. Gilchrist, B.A.
Welland		J. McNiece, B.A.
Windsor		Rev. J. C. Tolmie, B.A.
Woodstock		A. B. Watt, B.A.
	BRITISH COLMBIA.	
Victoria		Mrs. Alfred Watt, B.A.

Whitby, H. O. Eastwood, B.A., M.D.

Theory of Music.

The Theory Examinations are conducted in three grades:—Junior, Intermediate and Senior. The Board of Studies have decided not to name any text books on Harmony and Counterpoint. Intelligible answers will be accepted by the Examiners, regardless of any particular system or theory.

Three hours will be allowed for each paper.

For particulars as to fees, see page 33.

The Junior division paper will embrace questions on notes and rests; key-signatures and time-signatures; intervals and their inversions; treble and bass clefs; major, minor and chromatic scales; meanings of terms and signs in ordinary use; transposition from one key to another, and from treble to bass, or vice versa. No part-writing will be required, but questions will be asked on the construction of the common chord, and the chord of the dominant seventh; and on the inversions of these chords.

The Intermediate division paper will include questions, embracing the subject matter of the requirements for the Junior division; on transposition into various keys and clefs (including the C clef); intervals and their inversions; triads and their inversions; the dominant and diminished sevenths, and their inversions and resolutions; preparation and resolution of suspensions (including retardations); transcription from short score to open vocal score; the harmonization of a figured bass; cadences; sequences; simple modulation; well known facts on musical history within the period 1750-1850.

The Senior division paper will embrace questions on triads (consonant and dissonant); discords of the seventh and ninth (chromatic and diatonic); suspensions; passing discords; the augmented sixth; inversions of all the before-mentioned chords; adding three parts above a figured bass; harmonizing a given melody, or an unfigured bass, in three or four parts; adding one part in the first species of counterpoint to a given canto fermo; adding one part in the second, third, fourth or fifth species of counterpoint to a given canto fermo; elementary form (questions will be set on the general outline of movements in the ancient and modern binary forms, and on the musical period, section and phrase); modulation; musical history from 1680 to 1850.

The certificate for the Senior division in Theory will not be issued unless the candidate has passed the examination of the Junior division.

Pianoforte.

Primary Grade.

Candidates will be required to prepare six numbers in all, chosen from the following list of compositions, one of which must be by Bach, and one by Beethoven—the candidate to be allowed freedom of choice in the remaining four pieces:—

Aletter, W.....Melodia in F.

Bach, J. S.....Twelve Little Preludes (Peters' edition, vol. 200), Nos. 3, 5, 7, and 8; 11 and 12. Six Little Preludes (Peters' edition, vol. 200), Nos. 1 and 2; 3 and 4; 5 and 6. Fugue, No. 3, in C minor and Fugue, No. 4, in C major (Peters' edition, vol. 200); Fugue, No. 5, in C major (Peters' edition, vol. 200).

Beethoven.....Seven Bagatelles, op. 33, (Schirmer's Library, vol. 5); No. 1 in E flat major; No. 2 in C major; Nos. 3 and 4 in F major and A major respectively; Sonata, op. 49, No. 2; Little Variations, F major, on a Swiss Air.

Bendel, F.....Nocturne in A flat, op. 92.

Bird, A.....Sketch, op. 15, No. 1; Sketch, op. 15, No. 3.

Borowski, F.....Valse Champetre; Reverie, from Album Lyrique, No. 5; Berceuse from Album Lyrique, No. 3.

Boscovitz, F.....Danse aux Sabots; Stellina, Polish Dance.

Chaminade, C.....Serenade in D.

Chopin.....Preludes, op. 28, Nos. 4 and 6; Mazurka, in B flat, op. 7, No. 1.

Cui.....Canzonetta.

Ducelle, Paul.....Gondolinette in A.

Durand, A.....Chaconne in A minor, op. 62; Valse in E flat.

Erfolg.....Impromptu.

Godard, Charles....Pensee, op. 38.

Gregh, L.....Pastorale, op. 13.

Haberbier.....Barcarolle, op. 53, No. 2; Serenade, op. 53, No. 5.

Handel, G. F.....Gigue in F minor.

Haydn, J.....Gipsy Rondo.

Heller, Stephen....Napoli 2me. Petite Tarantelle; Quatre Arabesques, No. 1 in C and No. 2 in A major.

Henselt.....Romance de Thal.

Hitz, Fr.....The Lively Mill.

Hunten, F.....Rondoletto, C major, op. 15.

Jadassohn, S.....Spring Song, op. 93. Serenade in E.

Janke.....Sonatina, op. 15, No. 3.

Jensen, A.....Happy Wanderer, in A flat.

Jungmann, A......Will o' the Wisp, op. 217, No. 3.
Kirchner.....Albumblatt.
Krause.....Sonatina, op. 1, No. 1.
Lack, T......Arietta in F, op. 97; Canzonetta, op. 30, No. 3.
Lalo.....Reverie in F sharp minor.
Lange, G......A la Cosaque, op. 365.
Liszt.....Consolation, No. 1.
Meyer, A......Waltz, from Three Sketches, No. 1; Mazurka Caprice, No. 2; At Evening, No. 3.
Macdowell, E......Idyllen, op. 28, Six Short Pieces (any one); Four Little Poems, op. 32 (any two); Romanza, op. 39; Clair de Lune, op. 37, No. 1; Arabeske.
Meyer-Helmund...Chanson Triste in F minor; J'y Pense; Gondoliera, op. 71, No. 1.
Mendelssohn.....Songs Without Words, Nos. 4, 6, 9, 14, 16, 28 (any one).
Merkel, G......Spring Song, op. 18, No. 1.
Moszkowski, M......Melodie, op. 18; Mazurka, op. 10, No. 3; Valse in D flat, op. 18, No. 5; ~~Scherzino, op. 18, No. 2.~~
Mozart.....Sonata No. 1 in C major, any two movements (Schirmer, vol. 65).
Neidlinger, W. H...Valse Petite.
Nicode, F. L......Lied der Sehnsucht, op. 28, No. 2; Reue, op. 22.
Pacher.....Swiss Folk Song, op. 69, No. 3.
Paderewski.....Melodie, op. 8, No. 3.
Paul, Emil.....Frühlingsreigen.
Pierne, G......Cradle Song in A; Valse in A.
Reinecke, C......Sonatina, op. 47, No. 2; Sonatina, op. 47, No. 1.
Rubenstein.....Polka Boheme. Romanza in E flat.
Sartoris, A......Among the Flowers, op. 279.
Scarlatti, D......Tempo di Ballo in D.
Scharwenka, Ph....Four Bagatelles, No. 1, in G minor.
Schubert.....Impromptu in A flat, op. 142, No. 2.
Schuett, E......Canzonetta in D major.
Schumann.....Scenes from Childhood, op. 15, Nos. 4 and 5; Album for the Young, op. 68, Nos. 15 and 19; Nos. 23, 28 and 29; Nos. 31, 37 and 43.
Schytte.....Au Soir.
Spindler, F......Thorn Rose, op. 349, No. 3.
Thome.....Berceuse in E flat.
Tschaikowsky.....Sweet Dreams, op. 39; Valse, op. 39.
Vogt, Jean.....Valse de Salon, op. 109, No. 2.
Wachs, P......Gondolinette in A flat.
Woycke, Eugen....The Minstrel's Lament, op. 30, No. 1.
Youferoff.....Elegie, op. 1, No. 3.

TECHNICAL TESTS, ETC., IN PRIMARY PIANO EXAMINATION.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical exercises:—

SCALES.—All major and minor (harmonic and melodic) and chromatic scales, hands separately, four octaves, in quarter notes, metronome,

♩ = 120.

CHORDS.—Major and minor triads and chords in four note form, and dominant seventh chords, with inversions, hands separately, to be played with up and down arm strokes. Broken chords, in the four note form, may be substituted for solid chords in the case of small hands.

OCTAVES.—Staccato octaves, in quarter notes, on any required scale, hands separately,

♩ = 100.

SIGHT PLAYING.—Candidates will be required to play at sight an easy piece.

EAR TEST.—Candidates will be required to sing without accompaniment a major scale, or, if unable to sing, will be expected to recognize errors, if any, in the scale as played by the examiner (the candidate not to see the keyboard). Candidates will also be tested in the intervals of perfect fifths and octaves.

PRIMARY PIANO CERTIFICATE.

Successful candidates in the Primary Piano Examination will receive the Primary Piano Certificate of the University.

For particulars as to fees, see page 33.

Marks are awarded under the following heads in the Primary Piano Examination:—

Scales, chords, octaves.
Accurate observance of notation, rests, etc., and correctness of fingering.
Phrasing, accent, and interpretation.
Discretion in use of pedal.
Choice of time and steadiness of tempo.
Quality of touch.
Memory playing.
Sight playing.
Ear test.

Junior Grade.

Candidates will prepare eight numbers selected from the following list of compositions, one of which must be by Bach, one by either Haydn, Mozart or Beethoven, and one by Chopin—the candidate to be allowed freedom of choice in the remaining five numbers:—

Bach, J. S......Two Part Inventions, Nos. 1 and 2; 3 and 4; 5 and 8; 13 and 14. Preludio Con Fughetto, in E minor, No. 7 (Peters' edition, vol. 200). Preludio Con Fuga, in A minor, No. 8 (Peters' edition, vol. 200). Bourrée in A minor and major, from the Second English Suite.

Bach, Ph. Em.....Rondo Andantino, B minor (Schirmer).

Beethoven.....Rondo in C major, op. 51, No. 1. Sonata, op. 49, No. 1. Six Easy Variations on an original Theme.

Borowski.....Scene de Ballet in G.

Chaminade.....Meditation in A flat, op. 76, No. 6.

Chopin.....Valse in D flat major, op. 64, No. 1; Valse in C sharp minor, op. 64, No. 2. Mazurka, op. 7, No. 2, and op. 7, No. 4; Mazurka, op. 33, No. 4. Nocturne, op. 9, No. 2, in E flat major. Nocturne, op. 32, No. 1, in B major. Nocturne, op. 37, No. 1, in G minor. Marche Funebre, op. 72, No. 2.

Davidoff-Reinecke..Romance Sans Paroles.

Dolmetsch.....2nd Valse Lente.

Ducelle, P.....Arielle, op. 19.

Dussek.....Consolation.

Dvorak.....Silhouette, C sharp minor.

Elgar, E.....Salut d'Amour, op. 12.

Field.....Nocturne in B flat, No. 5.

Godard.....Au Rouet. Pan Pastorale, op. 50; Au Matin.

Grieg.....Berceuse, op. 38, No. 1. Walzer Capricen, op. 37, No. 2.

Handel.....The Harmonious Blacksmith (from Suite V.).

Haydn, J.....Sonatas (Schirmer, vol. 295), No. 2 in E minor; No. 3, in E flat major (first movement); No. 5, in C major (first movement).

Heller, Stephen....Tarantella, in A flat, major. Andantino and Capricietto, No. 6 (Halle).

Henselt.....Wiegenlied in G flat.

Jensen.....Niemann, "Murmuring Zephyrs."

Joseffy, R.....Trois Valses, No. 1.

Lack, Th.....Caprice in E flat, op. 30, No. 12.

Leschetizky.....La Piccolo.

Liszt.....Consolation, No. 3, in D flat major.

Macdowell.....Sea Pieces, op. 55, No. 5; Woodland Sketches, Nos. 1 and 6.

Mendelssohn.....Songs without Words, No. 1; 18; 19; 20; 30.

Merkel, G......Polonaise, in A, op. 28. Tarantella in A minor, op. 92.

Meyer-Helmund....Nocturne in G flat major. Arabesque in B major. Tanzweise.

Mlynarski, E......Romance, op. 3.

Moscheles.....Rondo, La Tenerezza, op. 36, No. 1.

Moszkowski.....Musical Moments, op. 7, No. 1; Scherzo, F major.

Mozart.....Sonatas (Schirmer's edition, vol. 65). No. 7 in F major (any two movements); No. 9 in A major (first movement); No. 10 in B flat major (first movement); No. 13 in D major (any two movements).

Niemann.....Gavotte, G major.

Nollet.....Elegie, op. 88.

Paderewski.....Menuet, op. 14, No. 1. Sarabande, op. 14, No. 2.

Raff.....Etude Melodique in A, op. 130, No. 2.

Rameau.....Gavotte (Le Tambourin).

Rubinstein.....Melodie in F. Kleine Barcarolle in G minor.

Saint-Saens.....First Mazurka, op. 21; Gavotte in C minor, op. 25.

Sapelnikoff.....Petite Mazurka; Petite Mazurka, op. 2.

Scarlatti-Tausig...Pastorale in E minor.

Scharwenka.....Polish Dance, E flat minor.

Schubert.....Impromptu in G major, op. 90, No. 3. Impromptu in A flat, op. 90, No. 4; Moment Musical in F minor.

Schumann.....Forest Scenes, op. 82, Nos. 1 and 2. Romanza, op. 28, No. 4. Slumber Song, in E flat. Nachtstuecke, op. 23, No. 4.

Schuett, E......Etude Mignonne. Reverie, op. 34, No. 5. Au Ruisseau.

Schytte.....Rhapsody.

Sgambati.....Pieces Lyriques.

Silas.....Gavotte, E minor; Bourrée, C minor, op. 88.

Stavenhagen, B....Caprice in B minor, op. 2, No. 3.

Stojowski.....Gondoliera, op. 5.

Thome.....La Sirene, op. 36.

Tschaikowski.....Valse in A flat; Barearolle, "June," op. 37; Valse in F sharp minor, op. 40, No. 9; Nocturne, op. 10, No. 1; Danse Russe, op. 40, No. 10; Song without Words, op. 2, No. 3.

Welsman, F. S.....Menuet in A.

Wollenhaupt.....Morceau en forme d'Etude, in A flat major.

Woycke, Eugen....Premiére Tarentelle, op. 56, No. 3.

Technical Tests, Etc., in Junior Piano Examination.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical tests:—

SCALES.—All major, minor (harmonic and melodic) and chromatic scales, in quarter and eighth notes, compass four octaves:—

 = 132, hands separately.

 = 112, hands together.

Major scales staccato, hands separately, at a moderate tempo. Candidates will also prepare the scales in accents of groups of three and four, compass three and four octaves respectively.

CHORDS.—All major and minor common chords, in triad and four note forms, with inversions as may be required by examiner; dominant seventh and diminshed seventh chords, with inversions, four note form, hands together, with up and down arm strokes.

ARPEGGIOS.—Arpeggios of common chord, compass four octaves, in all major and minor keys, with inversions, in quarter and eighth notes.

 = 132, hands separately.

OCTAVES.—Staccato and legato, in any required scale, hands together, at a moderate tempo.

EAR TEST.—Candidates will be prepared to sing a major scale, without accompaniment, and will be tested in the intervals of a perfect octave, a perfect fourth, and a perfect fifth. Candidates who may be unable to sing will be required to recognize the same intervals when played by the examiner (the candidate not to see the keyboard).

SIGHT READING.—Candidates will also be tested in sight playing.

Successful candidates in the Junior Piano Examination will, upon passing the Junior Theory Examination, be awarded the Junior Piano Certificate of the University.

For particulars as to fees, see page 33.

Marks are awarded under the following heads in the Junior Piano Examination:—

Scales, chords, arpeggios, octaves.
Accurate observance of notation, rests, etc., and correctness of fingering.
Phrasing, accent, and interpretation.
Discretion in use of pedal.
Quality of touch.
Choice of time and steadiness of tempo.
Memory playing.
Sight reading.
Ear test.

Senior Grade.

Candidates will prepare eight numbers selected from the following list of compositions, one of which must be by Bach, one by Beethoven, one by Chopin, and one by Schumann—the candidate to be allowed freedom of choice in the remaining four numbers. One of the eight numbers must be learned by the candidate without the aid of a teacher:

Arensky.....An der Quelle; Basso Ostinato.

Bach, J. S......French Suites; any one complete. Inventions in Three Voices, Nos. 1 and 2; 4 and 6. Well Tempered Clavichord (48 Preludes and Fugues)—Prelude and Fugue in C major, vol. I.; Prelude and Fugue in C minor, vol. I.; Prelude and Fugue in D major, vol. I.; Prelude and Fugue in B flat major, vol. I.; Prelude and Fugue in G sharp minor, vol. I.; Prelude and Fugue in F minor, vol. II.; Prelude and Fugue in G minor, vol. III.; English Suite, No. 2, in A minor.

Bargiel.....Marche Fantastica, op. 31.

Beethoven.....Sonatas—Op. 7, Allegro Molto, op. 10, No. 1, any two movements; op. 13, Grave, Allegro; Adagio, Rondo; op. 14, No. 1, complete; op. 26, any two movements; Andante Favori, in F; op. 31, No. 1, 1st movement; 2nd and 3rd movements; op. 31, No. 2, 1st movement; 2nd and 3rd movements; op. 31, No. 3, any two movements. Variations, op. 34.

Bizet.....1st Menuet l'Arlesienne in C minor.

Brahms.....Walzer, op. 39, Nos. 1 to 8; 9 to 16; Drei Intermezzi, op. 119 (any two). Variationen über ein ungarisches Thema.

Brassin.....Nocturne in G flat major, op. 17.

Chaminade.....Autumn, op. 35. Toccato, op. 39. Gigue, op. 43.

Chopin.....Waltzes, op. 34, No. 1; op. 42. Polonaises, op. 26, No. 1; op. 40, No. 1; op. 71, No. 3. Nocturne, op. 9, No. 1; op. 15, No. 2; op. 55, No. 1. Etudes, op. 10, No. 5; op. 25, No. 7. Preludes, Nos. 1, 2, 3 and 4; 15 and 17. Impromptu, op. 29.

Dupont, A......Gavotte in G minor, op. 37, No. 1.

Dvorak, A.....Slavonian Dance, op. 46, No. 8.

Glinka-Balakirew..The Lark.

Godard.....Renonveau, Etude in A flat. Guirlandes, op. 107, No. 11.

Grieg.....Humoresken, op. 6 (any three numbers). Carnival, op. 19, No. 3. Romance, op. 51, for two pianos (either piano part).

Gruenfeld, A.....Gavotte, op. 32.

Heins, Donald.....Air with Variations.

Heller.....La Chasse, E flat, op. 29.

Henselt.....Si oiseau j'etais. Liebeslied and Romance Russe.

Hollaender, A.....Marche, op. 39, No. 1.

Leschetizky.....The Two Larks. Octave Intermezzo. Souvenir d'Ischl. Les Pecheurs.

Liszt.....Liebestraeume (any one). Sonnet de Petraca, No. 123. Sposalizio. Spinning Song (Wagner). Marche de Rakoczy.

Litolff.....Spinnlied, op. 81.

Macdowell.....Witches Dance, op. 17, No. 2; Serenade, op. 16.

Mendelssohn.....Songs without Words, Nos. 5, 31 and 34. Etude in B flat minor. Andante and Rondo Capriccioso, op. 14. Scherzo in E major. Prelude and Fugue, op. 35, No. 2; Etude in F minor (Presto Agitato) and Etude in B minor (Prestissimo); Characteristic Pieces, op. 7, Nos. 1 and 2 and 3; No. 4.

Mendelssohn-Heller."On Song's Bright Pinions," op. 16.

Moszkowski.....Etincelles, op. 6. Waltz, A flat major. Air de Ballet, op. 36, No. 5. Moment Musical, op. 7, No. 2. En Autumne, op. 35, No. 4. Guitarre, op. 45, No. 2; Menuet, op. 17, No. 2.

Mozart.....Fantasia and Sonata, in C (either movement).

Nevin.....Shepherds All, Lullaby; Shepherd's Tale, Tournament.

Paderewski.....Legende, op. 16, No. 1. Melodie, op. 16, No. 2.

Paganini-Schumann.Caprice, op. 3.

Paul, Juon.....Humoreske, op. 12, No. 5.

Pierne.....Cache-Cache.

Rachmaninoff.....Prelude, C sharp minor; Polichinelle, op. 3, No. 4; Valse in A.

Raff.....Rigaudon. Valse Favorite, in D flat, op. 118. Des Abends, La Fileuse (both). Polka de la Reine. Impromptu Valse, op. 94; Tambourin; Am Loreley Fels.

Rameau.....Gavotte and Variations, A minor.

Reinhold.....Impromptu in C sharp minor, op. 23, No. 3.

Rheinberger.....Jagd Scene; Fugue, op. 5, No. 3; Toccata.

Rubinstein, A.....Kammenoi Ostrow, op. 10, No. 22. Fifth Barcarolle in A minor. Nocturne in F minor.

Scarlatti-Tausig....Pastorale and Capriccio (Peters).

Scharwenka, X.....Menuet, op. 43, No. 1.
Schubert.....Impromptu in E flat, op. 90, No. 2. Impromptu in B flat, op. 142, No. 3.
Schubert-Liszt....."Hark! Hark the Lark."
Schumann.....Fantasiestucke, op. 12, Nos. 2; 3 and 4; 7; 8. Arabeske, op. 18. Novelletten, op. 21, Nos. 1; 5; 7. Aufschwung. Traumes Wirren.
Schytte, L.....Wald Elfen, op. 70, No. 5; Uber die Steppe hin.
Sgambati.....Nocturne in B minor; Menuetto Vecchio; Toccata in A flat.
Stojowski.....Romantische Stücke, op. 25 (any two numbers).
Taubert.....La Campanella, op. 41.
Tausig, C.....L'Esperance.
Tschaikowski.....Romance, op. 5; Menuetto Scherzo, op. 51; No. 3; Original Variations in F.
Vogrich.....Staccato Caprice.
Wagner-Bendel...Walthers' Preislied.
Wagner-Liszt.....Pilgrim's Chorus from Tannhäuser. Elsa's Bridal Procession.
Weber.....Polacca in E. Invitation to the Waltz.
Wieniawski.....Valse de Concert, D flat, op. 3.
Wollenhaupt, H.A..Le Ruisseau, Valse Etude, in B flat, op. 25.

TECHNICAL TESTS, ETC., IN SENIOR PIANO EXAMINATION.

Candidates must be prepared to play, with accurate fingering and from memory, the following technical tests:—

SCALES.—All major, minor and chromatic scales in similar motion, legato, and staccato, compass four octaves, in quarter, eighth and sixteenth notes. Legato in quarter, eighth and sixteenth notes; staccato in quarter and eighth notes. Major and harmonic minor scales in similar motion separated by a third, a sixth, and a tenth, and in contrary motion beginning on the same note or octave, in quarter, eighth and sixteenth notes:—

♩ = 132, hands separately.

♩ = 112, hands together.

Candidates will also prepare the scales with accents in groups of three, four, six, eight and nine.

CHORDS.—All major and minor common chords with inversions in triad and four note forms; dominant seventh and diminished seventh chords, four note forms, with inversions, both solid and broken—up and down arm strokes as may be required by examiner.

ARPEGGIOS.—Arpeggios formed of all the major and minor common chords, with inversions, compass four octaves, hands separately and

together; all chords of the dominant and diminished seventh, hands separately and together, in quarters, eighths, and sixteenth notes.

♩ = 120, hands separately.

♩ = 100, hands together.

OCTAVES.—All major, minor and chromatic scales, staccato and legato, hands separately and together.

Wrist staccato, in quarter and eighth notes.

Arm strokes and legato, in quarter notes,

♩ = 120.

EAR TEST.—Candidates must be prepared to sing, without accompaniment, the major and minor scales (harmonic and melodic), and will also be tested in any major and minor intervals within the octave. Candidates who may be unable to sing will require to distinguish the scales and intervals included in this test, when played on the piano by the examiner (the candidate not to see the keyboard).

SIGHT READING.—Candidates will also be tested in sight playing.

SENIOR PIANO CERTIFICATE.

Successful candidates in the Senior Piano Examination, who have passed the Intermediate Theory Examination, will be awarded the Senior Piano Certificate of the University.

For particulars as to fees, see page 33.

Marks will be awarded under the following heads in the Senior Piano Examinations:—

Scales, chords, arpeggios, octaves.

Accurate observance of notation, rests, etc., and correctness of fingering.

Phrasing, accent, and interpretation.

Discretion in the use of pedal.

Quality of touch and variety and gradation of tone.

Choice of time and steadiness of tempo.

Musicianship as displayed in general work and in self studied number.

Memory playing.

Sight reading.

Ear test.

Singing.

Junior Grade.

Before a certificate is granted in this grade, candidates must pass the Junior Examination in the Theory of Music.

For particulars concerning fees, see page 34.

Candidates must be prepared:—

(1) To sing any major or harmonic minor scale at various degrees of speed, without accompaniment.

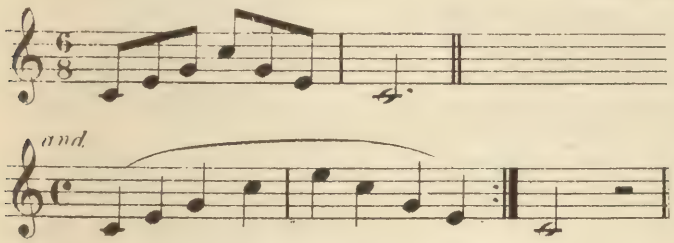
(2) To sing any major or perfect interval above a given note.

(3) To sing, at sight, an easy melody, without accompaniment.

(4) To sing three studies of different character, one of which must be in a minor key, selected from Nos. 1-20 of Concone's "Fifty Singing Lessons" for soprano (or tenor), and from Nos. 1-18 of Concone's "Forty Lessons" for contralto (or bass).

(5) To sing four songs, two from each group, marked (*a*) and (*b*).

(6) To sing arpeggios of the major and minor common chord, thus:



Marks will be awarded under the following heads:—

(1) Voice production.

(2) Accuracy as to tempo in the selected songs and studies.

(3) Management and control of the breath.

(4) Time and rhythm.

(5) Correctness of intonation.

(6) Precision and neatness in attacking and leaving notes.

(7) Variety of tone, phrasing and expression.

(8) Posture and facial expression.

(9) Flexibility.

(10) Distinctness and correctness of pronunciation.

(11) Sight singing.

(12) Technical Tests.

FOR ALL CANDIDATES IN SINGING.

Candidates must bring their own accompanists. Teachers may act as such.

All accompaniments should be played as written.

Candidates have the option of singing the words of their solos either in the original language or in the English translation of the same.

All scales and studies should be vocalized to the vowel A (pronounced as in father), or sung to sol-fa syllables.

Senior Grade.

Before a certificate is granted in this grade, candidates must pass the Intermediate Examination in the Theory of Music.

For particulars as to fees, see page 34.

Candidates must be prepared:—

(1) To sing any major, minor (melodic or harmonic) or chromatic scale, at various degrees of speed, and without accompaniment.

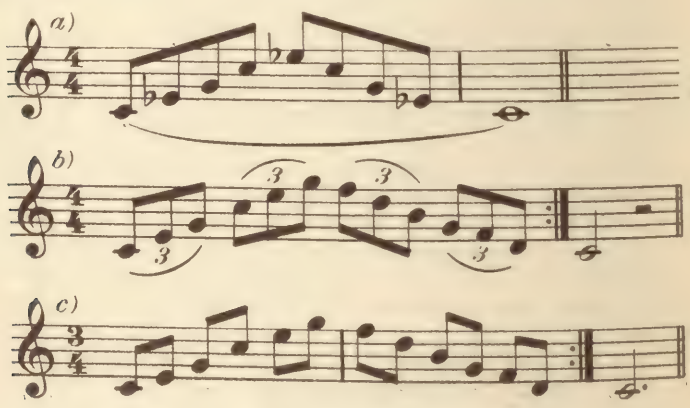
(2) To sing any diatonic or chromatic interval within the octave of a given note.

(3) To sing, at sight, an unaccompanied melody containing simple modulations.

(4) To sing two recitatives.

(5) To sing four studies of different character, two of which must be in a minor key, selected from Nos. 18-50 of Concone's "Fifty Singing Lessons" for soprano (or tenor), and from 16-40 of Concone's "Forty Lessons" for contralto (or bass).

(6) To sing six songs, three from each group marked (*a*) and (*b*).

(7) To sing arpeggios of the common chord and dominant seventh, thus:—

Marks will be awarded under the following heads:—

(1) Voice production.
(2) Accuracy as to tempo in the selected songs and studies.
(3) Management and control of the breath.
(4) Time and rhythm.
(5) Correctness of intonation.
(6) Precision and neatness in attacking and leaving notes.
(7) Variety of tone, phrasing and expression.
(8) Posture and facial expression.
(9) Flexibility.
(10) Distinctness and correctness of pronunciation.
(11) Sight singing.
(12) Recitative.

(13) Technical Tests

Junior Grade.

HIGH VOICE.

List (*a*)—

Bach, F. W......"Each Blade is Wet." (Kein Hälmlein Wächst).
Bennett, Sterndale.."Maydew."
Brahms....."Sandmännchen."
Chopin....."The Maiden's Wish."
Franz....."Marie."
Grieg....."The Poet's last Song." (Des Dichters letztes Lied.)
Grieg....."Margaret's Cradle Song." (Margaretchens Wiegenlied.)
Handel....."How beautiful are the feet of them that preach the gospel of peace."
Haydn....."My mother bids me bind my hair."
Mendelssohn....."Minnelied." (op. 47.)
Mendelssohn....."The Garland."
Schubert....."Hedge-roses." (Haiden Röslein.)
Schumann....."To the Sunshine." (An der Sonnenschien.)

List (*b*)—

Bishop....."Love has Eyes."
Braham....."The Anchor's Weighed."
Buck....."When the Heart is Young."
Chaminade....."'Tis Snowing." (Il neige.)
Clay....."I'll Sing Thee Songs of Araby."
Cowen....."When the World is Fair."
Forsyth, W. O....."Love Springs Up Wild."
German, E....."In Summer-time."
Godard....."Chanson de Florian."
Horrocks....."The Bird and the Rose."
Lehmann, Liza....."You and I."
Mattei....."Dear Heart."
Pinsuti....."Welcome Pretty Primrose."
Randegger, A....."Autumn Days."
Somervell....."On a Summer Morning."
Tours....."Stars of the Summer Night."
Tosti....."Beauty's Eyes."

LOW VOICE.

List (*a*)—

Beethoven....."Nature's Adoration." (Die ehre Gottes aus der Natur.)
Bennett....."O Lord Thou hast searched me out." (Woman of Samaria.)
Grieg....."The Old Song." (Das Alte Lied.)

Handel.....“Return, O God of Hosts.” (Samson.)
Mackenzie.....“Spring Song.”
Molique.....“Could I through azure fly.”
Rubenstein.....“The Nightingale and the Rose.”
Schubert.....“Whither?” (Wohin?)
Schumann.....“My Heart’s in the Highlands.” (Hochländers Abschied.)

List (*b*)—

Adams, Joseph.....“The Gentle Shepherd.”
Benedix, Max.....“Auf Wiedersehn.”
Chaminade.....“Madrigal.”
Gatty.....“True till Death.”
Johnson, Noel.....“The Rose.”
“The River and the Sea.”
Lohr.....“Out on the Deep.”
Needham, A.....“An Irish Lullaby.”
Smart.....“The Lady of the Lea.”
Sullivan.....“Looking Back.”
White, M. V.....“When You Return.”

Senior Grade.

SOPRANO.

List (*a*)—

Beethoven.....“Kennst du das Land.”
Bishop.....“Bid me Discourse.”
Chopin.....“Lithuanian Song.”
Franz.....“May Song.”
Gounod.....“Le Parlate D’Amour.” (Faust.)
Grieg.....“Rosebud.” (Rosenknospe.)
Handel.....“O, had I Jubal’s Lyre.”
Mackenzie.....“Gentle Dove.” (Colomba.)
Purcell.....“Nymphs and Shepherds.”
“A May Song.” (In Wunderschönen Monat Mai.)
Schumann.....“The Rose and the Lily.” (Die Rose, die Lilie.)
(To count as one number).
Schubert.....“Serenade.”
Sinding, Christian..“I heard the Gull.” “The Mother Sings.”
(To count as one number).
Taubert.....“In a Strange Land.”
Wagner.....“Elizabeth’s Prayer.” (Tannhäuser.)

List (*b*)—

Allitsen.....“A Song of Thanksgiving.”
Blumenthal.....“Eventide.” (Abendlied); “Sleep.”
Chaminade.....“Captive Love.” (L’Amour Captif.)

Dvorak....."Songs my mother taught me."
Granier....."Hosanna."
Stange....."Damon."
Thomas....."I am Titania." (Mignon.)
Walthew....."Beat upon Mine Little Heart."

CONTRALTO.

List (*a*)—

Beethoven....."In questa tomba oscura."
Bononcini....."Bold Pilot Unheeding." (L'Esperto Nocchiero.)
Grieg....."With a Water-lily." (Wasserlilie.)
Handel....."Lord, to Thee each Night and Day." (Theodora.)
Mendelssohn....."Woe unto Them." (Elijah.)
Handel....."Thou Shalt Bring Them In." (Israel in Egypt.)
Thomas....."Gavotte." (Mignon.)
Saint-Saens....."La Cloche."
Scarlatti....."O Cessate di Piagarme."
Schubert....."Margaret at the Spinning Wheel." (Gretchen am Spinnrade.)

List (*b*)—

Barnby....."When the Flowing Tide comes in."
Bizet....."In the Woods." (Vieille Chanson.)
Chaminade....."Ritournelle."
Elgar....."Where Corals Lie."
Hatton....."The Enchantress."
Massenet....."Bonne Nuit."
Murray....."The Night."
(Old French)....."La Charmante Marguerite."
Stern, L......"O, for a Day of Spring!"
Sullivan....."Will He Come."
Tchaikowsky....."Spanish Serenade."
White....."A Memory."
"Let us Forget."

TENOR.

List (*a*)—

(To count as one number.)
Beethoven....."Adelaide."
Dvorak....."Gute Nacht."
Elgar....."There are Seven that pull the Thread." (Grania and Diarmid.)
Flotow....."Like a Beam from Above." (M'Appari tutt'amor.)
Handel....."Where'er you Walk." (Semele.)
Rico....."Spring Faith."
Rubenstein....."The Falling Star."

Schubert....."Ungeduld."
Stainer....."My Hope is in the Everlasting." (Daughter of Jairus.)
Verdi....."La Donna è Mobile." (Rigoletto.)
Whyte, E......"With the Night."

List (*b*)—

Balfe....."Good Night Beloved."
Coenen....."Lovely Spring." (Frühlingslied.)
Elgar....."After."
Hobbs....."Phyllis is My Only Joy."
Randegger....."Sleep, Dearest, Sleep."
Salaman....."I Arise from Dreams of Thee."
Stange....."Gretula."
Sullivan....."The Sailor's Grave."
Wallace....."There is a Flower that Bloometh." (Maritana.)

BARITONE AND BASS.

List (*a*)—

Caccini....."Amarilli."
Callcott....."Friend of the Brave."
Grieg....."Sunset."
Handel....."Honor and Arms." (Samson.)
Haydn....."With Joy, the Impatient Husbandman." (The Seasons.)
Mendelssohn....."O God, Have Mercy." (St. Paul.)
Mozart....."If You Would Dance." (Se vuol ballare.) (Figaro.)
Schubert....."Resting Place." (Aufenthalt.)
Schumann....."Wanderer's Song." (Wanderlied.)
Loewe....."Henry the Fowler."

List (*b*)—

Benedict....."Rage, Thou Angry Storm."
Brainard....."If I were King."
Elgar....."Like to the Darkest Rose."
Elliott....."Hybrias, the Cretan."
Gounod....."Nazareth."
Hatton....."Homeward Bound."
Korbay....."There's on Earth." Hungarian Song.
Somervell....."Birds in the High Hall Garden."
Shield....."The Wolf."

RECITATIVE.

SOPRANO.

Handel....."O, Let Eternal Honors Crown His Name." (Judas Maccabaeus).
Handel....."And the Angels Said Unto Them." (Messiah.)

CONTRALTO.

Handel.....“'Twill be a Painful Separation.” (Jephtha.)
Mendelssohn.....“Now Cherith's Brook is Dried Up.” (Elijah.)

TENOR.

Handel.....“How Vain is Man Who Boasts in Fight.” (Judas Maccabaeus).
Mendelssohn.....“Ye People, Rend Your Hearts.” (Elijah.)

BARITONE AND BASS.

Handel.....“I Feel the Deity Within.” (Judas Maccabaeus.)
Haydn.....“At Last the Bounteous Sun.” (The Seasons.)

Organ.

Junior Grade.

Candidates must be prepared to play eight compositions selected from the following list. One number at least must be chosen from the list of pieces by Bach, the candidate being permitted freedom of choice in the remaining seven pieces. One number must be prepared without teacher's assistance:—

Bach, J. S......Prelude and Fugue in C major (Vol. 2, No. 1, Peters). Eight Short Preludes and Fugues, any one (Vol. 8, Peters). Prelude and Fugue in E minor (Vol. 3, No. 10, Peters). Fantasia in C minor (Vol. 4, No. 12, Peters). Prelude in A minor (Vol. 2, No. 13, Peters). Pastorale in F (Vol. 8, Peters).
Calkin, J. Baptiste.Andante con moto, op. 101. Festival March, op. 80
Dubois, Th.....Marche du Procession, in D.
d'Evry.....Meditation (Lemare's Recital Series, No. 13).
Deshayes.....Prelude in D (Schirmer).
Guilmant.....Canzona in A minor. Elevation in A flat. Prayer in E flat. Postlude in F (The Practical Organist).
Handel—Spark....Bourreé in D major (Ashdown & Parry).
Lemare.....Elegy in G. Pastorale in E.
Lucas.....Meditation, in A flat, op. 27 (Schott).
Merkel.....Three Andantes, op. 144 (any one). Prelude in E flat, op. 100, No. 1. Postludium in D.
Rea, W.....Larghetto in E flat.
Rheinberger.....Trio in C, No. 2, from Ten Trios, op. 49.
Rinck.....Postlude in F major, Organ School, Bk. V., No. 3.
Saint-Saens.....Communion in E, op. 13.
Salome.....Cantilene in A minor. Offertoire in D flat.
Smart.....Andante Grazioso in G. Moderato in D. Six Short and Easy Pieces (any one), Novello.

Tours—Calkin....Four Sacred Melodies (any one), Novello.
West, J. E......Prelude in A, op. 26 (Novello).
Wachs.....Hosanna.
Wheeldon.....Cantilene (Lemare Recital Series).
Wolstenholme.....Andantino (Lemare Recital Series). Canzona (Lemare Recital Series).

Candidates must also be prepared to play at sight a simple chant or hymn tune as may be required by the examiner; to transpose at sight a simple chant; play at sight a simple organ composition, and to answer questions on pitch and character of stops, and registration, etc. There will also be an ear test on the major, minor and perfect intervals within the octave.

JUNIOR ORGAN CERTIFICATE.

Successful candidates in the Junior Organ Examination, who have passed the Junior Theory Examination, will receive the Junior Organ Certificate of the University.

Marks will be awarded under the following heads in the Junior Organ Examination:—

Accuracy as to notes, rests, etc.
Independence of action between hands and feet.
Touch—Legato, clear part playing, etc.
Registration and management of stops.
Musicianship in self studied piece and general work.
Phrasing.
Strictness of time and choice of tempo.
Questions on stops, etc.
Hymn playing and sight reading.
Transposition.
Ear test.

For particulars as to fees, see page 34.

Senior Grade.

Candidates must be prepared to play eight compositions selected from the following list. One number, at least, must be chosen from the list of pieces by Bach, and one must be by Mendelssohn—the candidate being allowed freedom of choice in the six remaining pieces. One number must be prepared without teacher's assistance:—

Bach, J. S......Prelude and Fugue in G major (Vol. IV., No. 2, Peters). Prelude and Fugue in C minor (Vol. II., No. 6, Peters). Fugue in E flat (St. Anne's). Prelude and Fugue in A minor (Vol. III., No. 1, Peters). Fugue in C minor (Vol. IV., No. 6, Peters). Fugue in G minor (Vol. IV., No. 7, Peters).

Barnett.....Offertoire in G minor (Novello).
Buck, Dudley.....Sunshine and Shadow, from Four Tone Pictures. Holy Night, from Four Tone Pictures.
Dubois.....Toccata in G. Fiat Lux.
Garratt.....Andante Moderato in A major.
Gigout.....Rhapsodie on Christmas Hymns.
Grison.....Cantabile in G major (Schirmer).
Guilmant.....Torchlight March. Grand Choeur, in D major Marche Religieuse in F. Allegretto in B.
Hesse.....Prelude and Fugue, in D minor, op. 66 (Augener) Variations on an original theme, in A flat.
Hollins.....Andante in D, Lemare Recital Series.
Lemmens.....Fantasia in A minor (Schirmer). Finale in D (Ecôle d'Orgue). Allegretto in B flat.
Mendelssohn.....Prelude and Fugue, No. 2. Sonata, No. 5. Air and Variations in D (op. post).
Merkel.....Adagio in E, op. 35. Fugue on the name B. A. C. H., op. 40.
Piutti.....Sechs Stücke, op. 11 (any one).
Rheinberger.....First Sonata, in C minor.
Saint-Saens.....Elevation in E. Benediction Nuptiale.
West.....Andante Religioso in B flat (Novello).
Wolstenholme.....Cantilene in A flat. Question and Answer. Canzona in B flat.

Candidates must be prepared to play at sight, and with appropriate registration, several verses of a hymn tune or chorale; to play at sight an organ composition; to transpose a hymn tune or choral into any key required within the compass of a third, above or below; to answer questions on organ construction and registration, etc., and to pass an ear test on any interval within the octave.

SENIOR ORGAN CERTIFICATE.

Successful candidates in the Senior Organ Examination, who have passed the Intermediate Examination in Theory, will receive the Senior Organ Certificate of the University.

Marks will be awarded under the following heads in the Senior Organ Examination:—

Accuracy as to notes, rests, etc.
Independence of action between hands and feet.
Touch—Legato, clear part playing, etc.
Choice and management of stops.
Phrasing.
Strictness of time and choice of tempo.
Musicianship in general requirements and self studied piece.
Sight playing.

Hymn playing.
Transposition.
Ear test.
Questions on organ, stops, etc.
For particulars as to fees, see page 34.

Violin.

Primary Grade.

NOTE.—Candidates must bring their own accompanists, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs, and bows in perfect condition.

Candidates will be required to prepare six studies, and four pieces chosen from the following list, one piece being selected from each group:—

STUDIES.

Dont.....Op. 38, Twenty Exercises.

PIECES.

Group No. 1:—

Dancla.....Six airs varies, op. 89 (any one).

Group No. 2:—

Handel.....Bourrée (Classic Pieces, Peters).
Mozart.....Menuetto (Classic Pieces, Peters).
Bach.....Loure (Classic Pieces, Peters).
Gabriel, Maria....La Cinquantaine.
Gillet.....Passepied.
Boccherini.....Menuetto.
Gluck.....Gavotte from Don Juan.

Group No. 3:—

Corelli Album (Litolff), 1 Sarabanda, 1 Gavotta, and 1 Giga (these three being regarded as one number).

Group No. 4:—

Gluck.....Andante (Classic Pieces, Peters).
Handel.....Largo (Classic Pieces, Peters).
Bach.....Sarabanda (Classic Pieces, Peters).
Tartini.....Adagio (Classic Pieces, Peters).
Schubert.....Preghiera (Classic Pieces, Peters).
Hummel.....Romance (Classic Pieces, Peters).
Haydn.....Serenade.
Braga.....Angel's Serenade.
Mendelssohn.....Spring Song.

Hauser.....Cradle Song.
Reber.....Berceuse.
Schumann.....Träumerei.
Gounod.....Serenade.
Mascagni.....Intermezzo.
Thomé.....Simple Aveu.
Renard.....Berceuse.

N.B.—Candidates are advised to memorize as much as possible of their work.

TECHNICAL TESTS, ETC.

Candidates must be prepared to play (from memory) all major and melodic and harmonic minor scales through two octaves.

SIGHT READING.

Candidates will be required to play at sight a simple piece in the first three positions.

PRIMARY VIOLIN CERTIFICATE.

Successful candidates in the Primary Violin Examination will be awarded the Primary Violin Certificate of the University.

For particulars as to fees, see page 34.

Marks will be awarded under the following heads in the Primary Violin Examination:—

Purity of intonation.
Tone quality and tone volume.
Accuracy of notation and in bow and finger marks.
Independence of fingers, evenness of speed.
Portamento and graceful changes of position.
Rhythm, phrasing, and shading.
Choice of tempo, style and conception.
Emotion, brilliancy, breadth (natural qualifications).
Neatness of bowing and wrist movement.
Left-hand work and position of violin.
Sight reading.
Memory.

Junior Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such. Candidates are also requested to have their strings, pegs and bow in perfect condition. Candidates will be required to prepare six studies, and six pieces chosen from the following list, one piece being selected from each group.

STUDIES.

Kreutzer.....42 studies (any, except the studies in double-stopping).

PIECES.

Group No. 1:—

De Beriot.....Scene de Ballet (Bolero, or Tempo di Valse).
De Beriot.....9th Concerto (1st or 3rd movement).
Rode.....7th Concerto (1st or 3rd movement).
Rode.....Air varie in G (David).
Bach.....Concerto in A minor (1st or 3rd movement).
Bach.....Concerto in E (1st or 3rd movement).

Group No. 2:—

Vieuxtemps.....Reverie.
Ernst.....Elegie.
Spohr.....Barcarole.
Hollaender.....Spinning Song.
Beethoven.....Romance in F.
Bohm.....Cavatina.

Group No. 3:—

Wieniawski.....Mazurkas (any one).

Group No. 4:—

Raff.....Cavatina.
Bach.....Air on G string.
Jensen.....Träumerei.
Godard.....Berceuse from Joselin.
Wagner.....Dreams.
Simon.....Berceuse.
Sitt.....Barcarole.
Massenet.....Meditation.
Schumann.....Evening Song (Joachim).
Field.....Nocturne in E flat.
Mozart.....Larghetto.
Ries.....Barcarole from Suite in G.

Group No. 5:—

Handel.....Sonata in A (David).
Vivaldi.....Sonata (David).
Tartini.....Sonata in G minor.

Group No. 6:—

Schubert.....3 Sonatinas (any one).
Mozart.....Sonatas (any one).
Haydn.....Sonatas (any one).

N.B.—Candidates are advised to memorize as much as possible of their work.

TECHNICAL TEST, ETC.

Candidates must be prepared to play from memory all major, melodic and harmonic minor scales, and also broken chords through three octaves.

SIGHT READING.

Candidates will be required to play at sight a piece of moderate difficulty in the first three positions.

JUNIOR VIOLIN CERTIFICATE.

Successful candidates in the Junior Violin Examination, who have passed the Junior Theory Examination, will be awarded the Junior Violin Certificate of the University.

Marks will be awarded under the following heads in the Junior Violin Examination:—

Purity of intonation.
Tone quality and tone volume.
Accuracy of notation and in bow and finger marks.
Independence of fingers, evenness of speed.
Portamento and tasteful changes of position.
Rhythm, phrasing, and shading.
Choice of tempo, style and conception.
Emotion, brilliancy, breadth (natural qualifications).
Neatness of bowing and wrist movement.
Left-hand work and position of violin.
Sight reading.
Memory.

For particulars as to fees, see page 34.

Senior Grade.

NOTE.—Candidates must bring their own accompanist, their teachers being permitted to act as such.

Candidates will be required to prepare six studies and seven pieces chosen from the following list, one piece being selected from each group:

STUDIES.

Kreutzer.....42 studies (the exercise in Double Stopping).
Rode.....24 Caprices.

PIECES.

Group No. 1:—

De Beriot.....7th Concerto (1st or 3rd movement).
Mozart.....Concertos (1st or 3rd movement).
Viotti.....22nd Concerto (1st or 3rd movement).
Kreutzer.....19th Concerto (1st or 3rd movement).

Group No. 2:—

Wieniawski.....Legende.
Ries.....Adagio from Suite in G.
Beethoven.....Romance in G.
Svendsen.....Romance.
Bruch.....Kol Nidrey.
Godard.....Adagio from Concerto in A minor.
Godard.....Adagio pathetic.

Group No. 3:—

Spohr.....Adagio from 9th Concerto.
Spohr.....Adagio from 11th Concerto.
Viotti.....Adagio from 22nd Concerto. (David.)
Mozart.....Adagio from Concerto in A. (David.)

Group No. 4:—

Wieniawski.....Valse caprice.
Hubay.....Heira Kati.
Alard.....Brindisi Waltz.
Vieuxtemps.....Fantasie caprice.
Vieuxtemps.....Fantasie appassionata.
Vieuxtemps.....Ballade e Polonaise.
Leonard.....Souvenir de Haydn.
Leonard.....Souvenir de Bade.
Leonard.....Fantasie Militaire.

Group No. 5:—

Ries.....Suite in G (moto perpetuo).
Hauser.....Hungarian dances.
Leclair.....Tambourine.
Schubert.....L'abeille.

Group No. 6:—

Rust.....Sonata in D minor.
Leclair.....Sonatas. (David.)
Nardini.....Sonata. (David.)
Bach.....Sonatas for Violin Solo Nos. 2 and 6 (either).

Group No. 7:—

Beethoven.....Sonatas Nos. 1, 2, 4, 5 (any one).
Gade.....Sonatas (any one).

TECHNICAL TESTS, ETC.

Candidates must be prepared to play from memory the major scales of G, A flat, A, B flat, B, C, D flat and D in octaves, thirds and sixths through two octaves; also exercises from

Casorti.....Technic of the Bow.

SIGHT READING.

Candidates will be required to play at sight one slow and one quick movement of very moderate difficulty.

SENIOR VIOLIN CERTIFICATE.

Successful candidates in the Senior Violin Examination, who have passed the Intermediate Theory Examination, will be awarded the Senior Violin Certificate of the University.

Marks will be awarded under the following heads in the Senior Violin Examination:—

Purity of intonation.
Tone quality and tone volume.
Accuracy of notation and in bow and finger marks.
Independence of fingers, evenness of speed.
Portamento and tasteful changes of position.
Rhythm, phrasing, and shading.
Choice of tempo, style and conception.
Emotion, brilliancy, breadth (natural qualifications).
Excellence of bowing—legato, martellato, staccato, spiccato, ricochet.
Excellence of left hand work—trill, harmonics, double stopping and chords.
Sight reading.
Memory.

For particulars as to fees, see page 34.

Table of Fees for Local Examinations.

NOTE.—Candidates' names (in the proper form of application) and fees must be in the hands of the Registrar of the University on or before November 9th, 1904, and May 9th, 1905. No applications will be received after these dates. Candidates, who, *after paying the required fee* do not present themselves may, upon presenting a valid excuse, be allowed the privilege of entering the *succeeding* examination on payment of half the regular fee.

The fee for certificates will be returned to unsuccessful candidates.

Theory:—

Junior	$2 00
Intermediate	3 00
Senior	4 00
Certificate in each grade	1 00

Pianoforte and Violin:—

Primary	3 00
Junior	4 00
Senior	5 00
Certificate in each grade	1 00

Singing and Organ:—

Junior	4 00
Senior	5 00
Certificate in each grade	1 00

A duplicate of the marks awarded to a candidate in a practical subject by the examiner will be issued on payment of a fee of twenty-five cents.

Higher Examinations

For the Diploma of Licentiate in Music, University of Toronto, (L. Mus., Tor.).

The Higher Examinations of the University are of a professional standard, and are also regarded by the University as a qualification for teaching.

The examinations for the diploma of Licentiate in Music, University of Toronto, will be held only at the University annually in June, and will be presided over by a specially appointed Board of Examiners.

Applications must be forwarded to the Registrar of the University on or before May 9th. The fees for examination and diploma must, in all cases, accompany the candidate's application for examination. The fee for diploma will be returned to unsuccessful candidates. The names and addresses of candidates should be written on the proper form of application, which may be obtained through the Registrar of the University.

The examination for the diploma of Licentiate of Music shall be at least forty minutes in length.

Candidates who fail to pass the examination will be allowed to present themselves at a succeeding examination on payment of half the regular fee.

Pianoforte.

NOTE.—Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Examinations (with honours) in the theory of music.

Candidates must be prepared to play eight numbers chosen from the following list of compositions. One number must be by Bach, one by Beethoven, one by Chopin, one by Schumann, and one by Liszt, the candidate being permitted freedom of choice in the remaining three numbers. One number must be prepared without assistance.

Arensky.....Third Suite (first piano part).

Bach, J. S......Italian Concerto. Chromatic Fantasie and Fugue.

Bach-Tausig.....Toccata and Fugue in D minor.

Beethoven.....Sonata, op. 27, No. 2. Sonata, op. 53. Sonata, op. 57. Sonata, op. 81, a. Sonata, op. 101. Thirty-three variations, op. 120. Concerto, No. 3 (complete, first movement with Reinecke Cadenza). Thirty-two variations, C minor.

Brahms.....Zwei Rhapsodien, op. 79 (both).

Chopin.....Andante Spianato and Polonaise, op. 22. Ballade in A flat, op. 47 and Berceuse, op. 57. Ballade in G minor, op. 23. Impromptu, op. 36, and Fantasie Impromptu, op. 66. Etudes, op. 10, Nos. 6 and 12. Etudes, op. 25, Nos. 1, 2, 3 and 9. Scherzo, op. 31. Concerto, op. 11, in E minor, Allegro Maestoso. Concerto, op. 11, in E minor, 2nd and 3rd movements.

Dvorak, A.....Poetische Stimmungsbilder, op. 85.

Grieg.....Ballade, op. 24; Concerto, op. 16. Sonata in E minor, op. 7.

Henselt.....Concert Variations, E major, op. 1.

Hiller.....Concerto F sharp minor.

Liszt.....Concerto in A major. Concerto in E flat. Tarantella, Venezia e Napoli. Rhapsodies Hongroises, No. 2. Tannhäuser March (Wagner). Isolde's Liebestod, and Cantique d'Amour. Concert Etude in D flat, and Auf Fluegeln des Gesanges (Mendelssohn). Rhapsodie, No. 11.

Mendelssohn.....Variations Serieuses, op. 54. Andante and Variations, op. 82. Concerto in G minor. Three Caprices, op. 33 (any two). Scherzo e Capriccio.

Moszkowski.....Valse in A major, op. 17, No. 3; and Gondoliera, op. 11. Valse in E major, op. 34, No. 1. Caprice Espagnol, op. 37. Concerto in E major (first movement).

Mozart.....Concerto in D minor, complete, with Reinecke Cadenza to last movement.

Paganini-Liszt.....La Campanella.

Raff.....Suite in E minor, op. 72; Suite, G minor, op. 163.

Rubenstein.....Staccato Etude. Concerto in D minor (any two movements).

Saint-Saens.....Caprice in G (Alceste de Gluck). Concerto in G minor (any two movements).

Schubert.....Fantasie, op. 15. Wanderer Fantasie.

Schubert-Tausig...Marche Militaire.

Schumann.....Papillons, op. 2. Carnival, op. 9. Faschingschwank aus Wien. Toccata, op. 7.

Tschaikowski.....Concerto in B flat minor (first movement; second and third movements).

Tschaikowski-Papst.Concert Paraphrase on Eugen d'Onegin.

Weber.....Concertstueck, op. 70.

TECHNICAL TESTS, ETC., IN HIGHER PIANO EXAMINATION.

Candidates must be prepared to play with accurate fingering, and from memory, the following tests:—

SCALES.—All major, minor and chromatic scales, legato and staccato, similar motion, with hands together. Major and minor scales, similar motion, separated, a third, a sixth and a tenth, compass four octaves. Major and harmonic, minor scales in contrary motion. Legato scales to be played, with and without accents, in quarter, eighth and sixteenth notes, staccato scales in quarter and eighth notes only.

= 176, hands separately.

= 138, hands together.

Chromatic scales,

= 168, hands separately.

= 126, hands together.

All major and harmonic minor scales in double thirds and double sixths, in quarter and eighth notes, hands together.

= 108.

CHORDS.—All major and minor common chords, with inversions, four note form; all dominant and diminished seventh chords, with inversions, solid and broken, at a rapid tempo, arm strokes, etc.

ARPEGGIOS.—Arpeggios formed of all the major and minor common chords, the dominant seventh and diminished seventh chords with inversions, through a compass of four octaves with hands separately, and with hands together, one octave apart.

= 160, hands separately.

= 138, hands together.

OCTAVES.—Major, minor and chromatic scales, in similar motion. The arm strokes and legato, in quarter and eighth notes; wrist staccato in quarter, eighth and sixteenth notes.

= 84.

TRANSPOSITION.—Candidates will be required to transpose at sight, to any given key, a simple hymn tune.

SIGHT READING.—Candidates will be tested in sight playing.

PLAYING FROM A FIGURED BASS.—Candidates will be required to play at sight from a figured bass, adding three upper parts.

EAR TEST.—Candidates must be prepared to sing the major and minor scales, and any interval within the compass of the octave. If unable to sing, the candidate must recognize the intervals when played on the piano by the examiner (the keyboard not to be seen by candidate).

SIGHT SINGING.—Candidates will be required to sing at sight a melody, major or minor, with various modulations and chromatic intervals.

Marks will be awarded under the following heads:—

Scales, chords, arpeggios, octaves.

Accurate observance of notation, rests, etc., and correctness of fingering.

Phrasing, accent, and interpretation.

Discretion in use of pedal.

Quality of touch, and variety and gradation of tone.

Choice of time and steadiness of tempo.

Musicianship as displayed in self-prepared number and in the examination work generally.

Memory playing.

Sight reading.

Sight singing.

Playing from a figured bass.

Transposition.

For particulars as to fees, see page 47.

Singing.

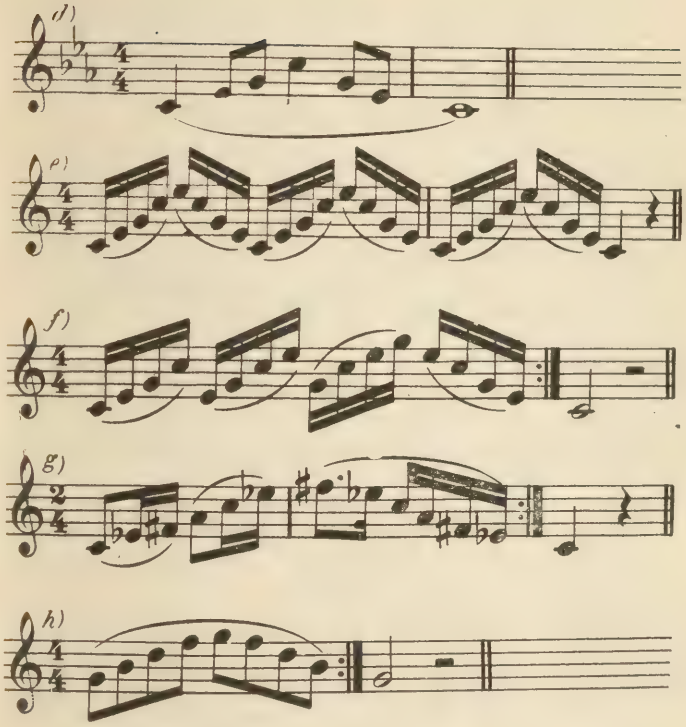
Before a diploma is granted candidates must pass the Junior and Senior Examinations (with honours) in the Theory of Music.

Candidates must be prepared, (1) To sing any major, minor (melodic and harmonic) and chromatic scale; also scale passages from a given keynote, thus:—

and *descending* in the same way.

(To be transposed to suit the compass of the voice).

(2) To sing arpeggios of the major and minor common chord and their inversion, and of the dominant and diminished sevenths from a given note. See the following examples:—



(All these examples may be transposed to suit the compass of the voice).

(3) To sing any interval above or below a given note.

(4) To vocalize or sol-fa four studies of different character selected from the given lists: soprano or tenor, and contralto or bass.

(5) To sing four songs from the lists (*a*) and (*b*)—two from each list.

(6) To sing two selections from the oratorio and two from the operatic lists respectively.

(7) To sing two recitatives selected from groups (*a*) and (*b*)—one from each group.

(8) To sing, at sight, (1) an unaccompanied melody; (2) a portion of a song of moderate difficulty with accompaniment.

(9) To sing and play the accompaniment of any solo given in the list for the Junior Local Examinations in Singing, and previously prepared by the candidate.

Candidates must bring their own accompanists.

All candidates have the option of singing the words of their solos either in the original language or in the English translation of the same, but credit will be given for efficiency in foreign languages.

For particulars as to fees, see page 47.

Marks will be awarded under the following heads:—

(1) Voice production.
(2) Accuracy as to tempo in the selected songs and studies.
(3) Management and control of breath.
(4) Time and rhythm.
(5) Correctness of intonation.
(6) Precision and neatness in attacking and leaving notes.
(7) Variety of tone, phrasing and expression.
(8) Style and correctness in recitative performance.
(9) Flexibility.
(10) Distinctness and correctness of pronunciation.
(11) Sight singing.
(12) Satisfactory rendering of the prepared song and the candidate's own accompaniment to the same.

SOPRANO AND MEZZO SOPRANO.

SONGS.

(a) *Chopin*....."The Birdling."
Grieg....."Sunshine Song." (Solvjegs Lied).
Liszt....."Loreley."
Massenet....."Enchantment."
Schubert....."Ave Maria."
Schumann...."He, the best of all, the Noblest." (Er Der Herrlichste Von Allen); "Aufträge."

(b) *Bemberg*....."Nymphs and Fawns."
Berlioz....."Absence."
Bishop....."Lo! Here the Gentle Lark."
Bruch....."Ave Maria."
Chaminade...."Summer."
MacCunn, Hamish."Fire of heaven, whose strong arrow."
Massenet....."Good Night."
Somervell...."Go Not Happy Day."

ORATORIO.

Benedict....."I mourn as a Dove." (S. Peter).
Handel....."So shall the Lute and Harp Awake." (Judas Maccabaeus).
Haydn....."With Verdure Clad." (Creation).
Mendelssohn..."Hear Ye! Israel." (Elijah).

OPERA.

David, F......"Charmant Oiseau." (La Perle du Brésil).
Rossini....."Bel raggio." (Semiramide).
Thomas....."Know'st thou the Land." (Mignon).
Verdi....."Ave Maria." (Otello).

CONTRALTO.

SONGS.

(a) *Brahms*....."Sapphic Ode."
Grieg....."Outward Bound." (Ausfahrt); "Im Kahme."
Handel....."Hymen, haste! thy torch prepare."
Kjerulf....."Longing."
Stange....."The Last Look." (Letzte Begegnung).
Sphor....."Rose, Softly Blooming."
(b) *Allitsen*....."Katherine."
Coenen....."True Love."
De Pinna....."Gaily chant the Summer Birds."
Kellie, Lawrence."The Boy and the Brook."
Liddle....."Abide With Me."
Mascheroni...." Hasten to Me."
Mattei....."My Native Land."
Wagner....."Slumber, Sweet Child."

ORATORIO.

Handel....."In the battle, fame pursuing." (Deborah).
Handel....."He was despised." (Messiah).
Handel....."O thou that tellest good tidings to Zion." (Messiah).
Mendelssohn..."Woe unto them." (Elijah).

OPERA.

Gounod....."Nuit resplendissante." (Original edition).
Gluck....."Vieni che poi sereno." (Semiramis).
Rossi....."Ah! Rendimi."
Rossini....."Tu che accendi questo core—Di tanti palpiti." (Tancredi).

TENOR.

SONGS.

(a) *Coleridge-Taylor*"Onaway, Awake! Beloved." (Hiawatha).
Grieg....."Thanks for Thy Hand." (Dein Rath ist wohl gut).
Liszt....."Mignon's Lied."
Raff....."Riccio's Last Song."
Schubert....."Impatience." (Ungeduld).
Schumann....."The Hidalgo."
Von Fielitz...."Oh! Irmingarde." (Heimliche Grüsse).

(b) *Blumenthal*..."The Message."
Chaminade...."The Bird's Noel."
Pinsuti....."The Last Watch."
Stanford....."A Message to Phillis."
Stange....."Favoring Breeze." (Frische Brise).

ORATORIO.

Bach....."Haste, ye Shepherds." (Christmas Oratorio).
Handel....."The Enemy Said." (Israel in Egypt).
Haydn....."The Traveller Stands Perplexed." (The Seasons).
Sullivan....."Refrain thy Voice from Weeping." (The Light of the World).

OPERA.

Bizet....."La Fleur que tu m'avais jetté." (Carmen).
Donizetti....."Spirto gentil." (La Favorita).
Mackenzie...."How often have I sat." (Colomba).
Wagner....."In Fernem Land." (Lohengrin).

BARITONE AND BASS.

SONGS.

(a) *Carissimi*...."Victorious my heart is." (Vittoria! mio core).
Loewe....."The Bellringer's Daughter." (Des Glockenthurmers Töchterlein).
Mendelssohn..."I'm a roamer."
Schubert....."The Wanderer."
Schubert....."The Erl King."

(b) *Allitsen*....."King Duncan's Daughter." (Die Botschaft).
Bennett....."'Tis Jolly to Hunt." (May Queen).
Elliott....."To the Clouds."
Gounod....."The Valley."
Mattei....."Oh! Hear the Wild Winds Blow."

ORATORIO.

Bach....."Mighty Lord and King all Glorious." (Christmas Oratorio).
Handel....."The Lord Worketh Wonders. (Judas Maccabaeus).
Mackenzie...."Unto My Charger." (The Rose of Sharon).
Mendelssohn..."It is Enough." (Elijah).

OPERA.

Gounod....."She Alone Charmeth My Sadness." (La Reine de Saba).
Mozart....."Deh Vieni." (Don Giovanni).
Sullivan....."Woo Thou, Thy Snowflake." (Ivanhoe).
Verdi....."Il 'Balen." (Il Trovatore).

STUDIES.

SOPRANO OR TENOR.

Panseron's 25 Vocalises. Nos. 6, 8 or 19.
Concone's 15 Vocalises. 4, 5 or 6.
Concone's 50 Lessons for Soprano. 36, 39 or 50.

CONTRALTO OR BASS.

Concone's..... "42 Vocal Exercises for Contralto, Baritone, or Bass." Nos. 8, 13, 20, 25 or 27.
Panseron's..... "40 Lessons for Contralto." Nos. 20, 23, 29, 37, or 40.

RECITATIVE.

SOPRANO.

(a) *Handel*....."No More in Zion." (Judas Maccabaeus).
Handel....."O, Worse Than Death." (Theodora).

(b) *Beethoven*....."Thou Monstrous Fiend." (Abscheulicher). (Finale Act I. Fidelio).
Verdi....."Vanne Lasciami." (Il Trovatore. Act IV.).

CONTRALTO.

(a) Handel....."See, She Blushing Turns Her Eyes." (Semele).
Handel....."Great Prophetess, My Soul's on Fire." (Deborah).

(b) *Mercadante*..."Ah! s'estinto." (Donna Caritea).
Rossini....."Eccomi Alfine." (Semiramide).

TENOR.

(a) *Handel*....."Comfort Ye." (Messiah).
Handel....."Tyrannic Love." (Susanna).

(b) *Braga*....."Bella del suo sorriso." (Regniella).
Verdi....."De'miei bollenti Spiriti." (La Traviata).

BARITONE AND BASS.

(a) *Handel*....."I'll Hear No More." (Esther).
Handel....."Thus Saith the Lord." (Messiah).

(b) *Verdi*....."Pari Siamo." (Rigoletto). The first portion only, in the key of F. Act I., Scene 7.
Verdi....."All Here is Silent." "Tace la Notte." (Il Trovatore).

Organ.

NOTE.—Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Local Examinations (with honours) in the Theory of Music, and the Senior Local Examination in Piano Playing.

Candidates must be prepared to play ten pieces selected from the following list, one of which must be by Bach, one by Mendelssohn, one by Guilmant, one by Rheinberger, and one by Widor, the candidate being allowed freedom of choice in the remaining five numbers. One number must be prepared without assistance:—

Bach, J. S......Passacaglia, C minor, (Vol. I., No 7, Peters). Fugue (The Great), in G minor, (Vol. II., No. 4, Peters). Prelude and Fugue in E minor, (Vol. II., No. 9 Peters). Toccata in F, (Vol. III., No. 2, Peters). Toccata and Fugue in D minor, (Vol. IV., No. 4, Peters). Prelude and Fugue in A minor, (Vol. II., No. 8, Peters).

Best, W.....Fantasie and Fugue in E (Augener).

Boellmann.....Suite Gothique.

Buxtehude.....Fantasia, Prelude and Fugue (Cranz).

Elgar, E.....Triumphal March, op. 7, from "Caractacus," Lemare Recital Series.

Finck.....Fest Praeludium, op. 63.

Guilmant.....Sonatas, Nos. 1, 5 and 6 (any one). Marche Funebre and Chant Seraphique. Finale from Grand Choeur in E flat. Caprice in B flat, op. 20.

Handel.....Concerto No. 2, in B flat (first set).

Hesse.....Toccata in A flat, op. 85 (Augener).

Hollins.....Concert Overture in C minor.

Lemmens.....Ite Missa Est. (Ecole d'Orgue). Fantasia in E minor, (The Storm). Sonata Pontificale.

Lux.....Fantasia de Concert (O Sanctissima).

Mendelssohn.....Sonatas, Nos. 1 and 6 (either).

Meyerbeer-Best....Schiller Festival March.

Merkel, G.....Fantasia and Fugue, op. 109. Sonata in D minor, op. 118. Sonata in A minor, op. 183.

Rheinberger.....Pastoral Sonata, op. 88. Sonata in A minor, op. 98. Sonata in E flat, op. 119.

Rossini-Buck.....Overture to William Tell.

Saint-Saens.....Three Rhapsodies.

Smart.....Fantasia with Chorale in G.

Thiele.....Concert Satz in E flat. Chromatic Fantasia and Fugue.

Wagner-Dubuis....Introduction to Third Act of Lohengrin.
Weber-Warren.....Overture to Oberon.
Widor.....Cantilene and Toccata from Fifth Organ Symphony; Minuet and Finale, Third Organ Symphony.

Candidates must be prepared to modulate from one key to another; to harmonize a give melody; to play at sight an organ piece; to transpose at sight a given hymn tune or chorale; to read at sight vocal score of four parts; to add three parts to a given figured bass; to extemporize upon a given theme; to sing at sight a given melody, and to answer questions in organ construction, tuning, pitch and quality of stops.

Marks will be awarded under the following headings:—

Accuracy as to notes, rests, etc.
Independence of action between hands and feet.
Touch—legato, clear part-playing, etc.
Choice and management of stops.
Phrasing.
Strictness and choice of tempo.
Modulation.
Harmonizing a given melody.
Sight reading.
Sight reading in vocal score.
Transposition.
Harmonizing a given figured bass at sight.
Sight singing.
Questions on organ construction, etc.
For particulars as to fees, see page 47.

Violin.

Candidates must bring their own accompanists.

Before a diploma is granted all candidates must pass the University *Junior* and *Senior* Examination (with honours) in the Theory of Music, and must also pass the Primary Piano Examination.

Candidates will be required to prepare eight pieces chosen from the following list, one piece being selected from each one of the 1st, 4th, 5th and 6th groups, and two pieces from each of the 2nd and 3rd groups.

PIECES.

Group No. 1:—
Wieniawski.....2nd Concerto.
Lipinsky.....Concert Militair.
Vieuxtemps.....Concertos (any one).
Paganini.....Concerto in E flat.
Ernst.....Concerto in F sharp minor.

Group No. 2:—

Mendelssohn.....Concerto.
Bruch.....Concerto in G minor.
Beethoven.....Concerto.
Godard.....Concerto in A minor.
Bruch .....Scottish Fantasie.
Spohr .....Concertos Nos. 2, 7, 8, 9 (any one).

Group No. 3:—

Sarasate.....Spanish Dances.
Sarasate.....Zigeuner Weisen.
Wieniawski.....Airs Russes.
Wieniawski.....Polonaises (either one).
Saint-Saens.....Rondo capriccioso.
Brahms-Joachim...Hungarian Dances (any one).
Paganini.....Compositions.
David.....Scherzo capriccioso.
Musin.....Mazurkas (either one).
Bazzini.....La Ronde de Lutins.

Group No. 4:—

Chopin-Sarasate...Nocturne in E flat.
Chopin-Wilhelmj...Nocturne, op. 27, No. 2.
Wagner-Wilhelmj...Siegfried Paraphrase.

Group No. 5:—

Bach.....Sonatas for Solo Violin, Nos. 1, 3, 4, 5 (any one).
Tartini.....Le trille de Diable.

Group No. 6:—

Bach.....Sonatas Nos. 3, 6, 7, 8, 9, 10 (any one).
Beethoven.....6 Sonatas for Piano and Violin (any one).

Sonatas by *Schumann*, *Grieg*, *Rubenstein*, *Rheinberger*, *Schuett*, *Sinding* or *Brahms* (any one sonata).

SIGHT READING.

Candidates will be required to play at sight, three movements of different character and of moderate difficulty.

Marks will be awarded under the following heads:—

Purity of intonation.
Tone quality and tone volume.
Accuracy of notation, and in bow and in finger marks.
Independence of fingers; evenness of speed.
Portamento and tasteful changes of position.
Rhythm, phrasing, and shading.
Choice of tempo, style and conception.
Emotion, brilliancy, breadth (natural qualifications).

Excellence of bowing—legato, martellato, staccato, spiccato, ricochet.

Excellence of left hand work—trill, harmonics, double stoppings and chords.

Sight reading.

Memory.

For particulars as to fees, see page 47.

Fees for Higher Examinations for Diploma of Licentiate in Music, University of Toronto.

NOTE.—Candidates' names (on the proper forms of application) must be in the hands of the Registrar of the University on or before May 9th, 1905. No applications will be received after this date.

Candidates who, after paying the required fees, do not present themselves, or who fail to pass, may, upon presenting a valid excuse, be allowed the privilege of entering upon the succeeding examination on payment of half the regular fee. The fee for diploma will be returned to unsuccessful candidates.

Fee for examination	$20 00
Diploma	5 00

CURRICULUM IN MUSIC.

Degree of Bachelor of Music.

The Degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of Music, on compliance with the requirements of the curriculum in Music which may from time to time be prescribed by the Senate.

Matriculation.

The candidate for the degree of Bachelor of Music must pass the following examination of the University for a certificate of proficiency in general education:—

1. ENGLISH.

ENGLISH GRAMMAR: The main facts in the development of the language. Etymology and Syntax, including the logical structure of the sentence and the inflection, classification and elementary analysis of words.

COMPOSITION: An essay to which special importance will be attached, on one of several themes set by the examiners. In order to pass in this subject, legible writing, correct spelling and punctuation, and proper construction of sentences are indispensable. The candidate should also give attention to the structure of the whole essay, the effective ordering of the thought, and the accurate employment of a good English vocabulary. About two pages of foolscap is suggested as the proper length for the essay; but quality, not quantity, will be mainly regarded.

LITERATURE: Such questions only shall be set as may serve to test the candidate's familiarity with, and intelligent appreciative comprehension of, the prescribed texts. The candidate will be expected to have memorized some of the finest passages. In addition to the questions on the prescribed selections, others shall be set on a "sight passage" to test the candidate's ability to interpret literature for himself.

1905: LONGFELLOW: "Evangeline," "The Day is Done," "The Old Clock on the Stairs," "The Fire of Driftwood," "Resignation," "The Warden of the Cinque Ports," "The Bridge," "A Gleam of Sunshine."

WORDSWORTH: "Three years she grew in sun and shade," "She was a Phantom of delight," "There is a Flower, the lesser Celandine," "To a Skylark" (Ethereal minstrel! pilgrim of the sky!), "The Green Linnet," "To the Cuckoo," "With little here to do or see."

SHAKESPEARE: "Macbeth."

1906: COLERIDGE: "The Ancient Mariner." WORDSWORTH: "Michael," "Influence of Natural Objects," "Nutting," "Expostulation and Reply," "The Tables Turned," "The Solitary Reaper," "Ode to Duty," "Elegiac Stanzas," "To the Rev. Dr. Wordsworth," "She was a Phantom of Delight," "To the Cuckoo," "The Green Linnet," "Bright Flower! whose home," "To a Skylark," (Ethereal minstrel! pilgrim of the sky!) "Reverie of Poor Susan," "To My Sister," "Three years she grew in sun and shade," "September, 1819," "Upon the same Occasion."

The following twelve sonnets: "Two Voices are there," "Scorn not the Sonnet," "A flock of sheep that leisurely," "Earth hath not anything," "It is not to be thought of," "Fair Star of evening," "O friend! I know not," "Milton! thou should'st," "When I have borne in memory," "Brook! whose society," "Tax not the royal Saint," "They dreamt not of a perishable home."

SHAKESPEARE: "Merchant of Venice."

1907: TENNYSON: "Ode to Memory," "The Dying Swan," "The Lotus Eaters," "Ulysses," "You ask me why," "Of old sat Freedom," "Love thou thy land," "Tears, idle tears," and the six interlude songs from the Princess," "The Brook," "Ode on the Duke of Wellington," "Charge of the Light Brigade," "Enoch Arden."

SHAKESPEARE: "Julius Cæsar."

II. ARITHMETIC.

ARITHMETIC: Elementary rules, fractions (vulgar and decimal), interest, discount, and easy problems in stocks. Special importance will be attached to accuracy and neatness.

III. One of the following languages:—

1. GREEK.

Translation into English of passages from prescribed texts.

Translation at sight (with the aid of vocabularies) of easy Attic prose, to which special importance will be attached.

Grammatical questions on the passages from prescribed texts will be set, and such other questions as arise naturally from the context.

Translation from English into Greek of sentences and of easy narrative passages based upon the prescribed prose texts.

The following are the prescribed texts:—

1905: Selections from XENOPHON, Anabasis I., in White's First Greek Book, with the exercises thereon; HOMER, Iliad I.

1906: Selections from XENOPHON, Anabasis I., in White's First Greek Book, with the exercises thereon; HOMER, Iliad VI.

1907: Selections from XENOPHON, Anabasis I., in White's First Greek Book; HERODOTUS, Tales, ed. Farnell.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) the translation of English into Greek.

2. LATIN.

Translation into Latin of English phrases and easy sentences to illustrate Latin accidence and the common rules of Latin syntax.

Translation into Latin of easy narrative English based upon the first twenty-five chapters of the prescribed Cæsar.

Translation at sight (with the aid of vocabularies) from some easy prose author.

Translation from prescribed texts, with grammatical and other questions naturally arising from the extracts set for translation.

The following are the texts prescribed:—

CORNELIUS NEPOS, Lives of Themistocles and Aristides; CÆSAR, Bellum Gallicum, Bk. IV. (omitting Chap. 17), and Bk. V., Chaps. 1-23; VIRGIL, Æneid, Bk. II. (1-505).

Two papers will be set: (1) Translation of English into Latin. (2) Prescribed texts and translation at sight, with questions on grammar, etc.

N.B.—The Roman method of pronouncing Latin is recommended.

3. FRENCH.

The candidate's knowledge of French will be tested by: (1) simple questions on grammar, (2) the translation of simple passages from English into French, (3) translation at sight of easy passages from modern French, and (4) an examination on the following texts:—

LAMENNAIS, Paroles d'un croyant, Chaps. VII and XVII.; PERRAULT, le Maître Chat ou le Chat Botté; DUMAS, Un nez gelé, and la Pipe de Jean Bart; ALPHONSE DAUDET, la Dernière classe, and la Chèvre de M. Seguin; LEGOUVÉ, la Patte de dindon; POUVILLON, Hortibus; LOTI, Chagrin d'un vieux forçat; MOLIÉRE, l'Avare, Acte III. sc. 5 (Est-ce à votre cocher . . . sous la mienne); VICTOR HUGO, Waterloo, Chap. IX.; ROUGET DE L'ISLE, la Marseillaise; ARNAULT, la Feuille; CHATEAUBRIAND, l'Exilé; THÉOPHILE GAUTIER, la Chimère; VICTOR HUGO, Extase; LAMARTINE, l'Automne; DE MUSSET, Tristesse; SULLY PRUDHOMME, le Vase brisé; LA FONTAINE, le Chêne et le Roseau.

1905: ERCKMANN-CHATRIAN, Contes fantastiques, pp. 3-69, 121-138, ed. by E. S. Joynes (Holt & Co.).

1906: LABICHE, le Voyage de Monsieur Perrichon.

1907: LABICHE, la Grammaire.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) the translation of English into French.

4. GERMAN.

The candidate's knowledge of German will be tested by: (1) simple questions on grammar; (2) the translation of simple passages from English into German; (3) translation at sight of easy passages from modern German, and (4) an examination on the following texts:—

GRIMM, Rotkäppchen; ANDERSEN, Wie's der Alte macht, Das neue Kleid, Venedig, Rothschild, Der Bär; ERTL, Himmelsschlüssel; FROMMEL, Das eiserne Kreuz; BAUMBACH, Nicotiana, Der Goldbaum; HEINE, Lorelei, Du bist wie eine Blume; UHLAND, Schäfer's Sonntagslied, Das Schloss am Meer! CHAMISSO, Das Schloss Boncourt; CLAUDIUS, Die Sterne, Der Riese Goliath; GOETHE, Mignon, Erlkönig, Der Sänger; SCHILLER, Der Jüngling am Bache.

1905: LEANDER, Träumereien, pp. 45-90 (selected by Van Daell).

1906: BAUMBACH, Waldnovellen.

1907: HAUFF, Das Kalte Herz.

Two papers will be set: (1) Prescribed texts and translation at sight; questions on grammar; (2) the translation of English into German.

5. ITALIAN.

Elementary Grammar (Grandgent's Grammar and the Italian Principia recommended); translation into Italian of short English sentences; and an examination on the following text:—

1905, 1906 and 1907: DE AMICIS, Cuore (I racconti mensili).

In lieu of the above a certificate of having passed the Form II. examination of the Education Department of Ontario or any subsequent examination in a High School, or Matriculation in Arts in any University in His Majesty's dominions, including one of the languages: Greek, Latin, French, German, Italian, will be accepted.

Certificates of having passed Part I. of Junior Matriculation will be accepted *pro tanto* for Matriculation in Music.

Candidates at the Junior Leaving or Junior Matriculation examination who obtain the necessary percentage in the subjects required for Matriculation in Music may, on petition to the Senate, be granted Matriculation in Music.

Special applications for Matriculation may be dealt with by the Senate.

The Senate may in the case of Musicians of established reputation who apply for standing in the Faculty of Music, dispense with the Matriculation examination.

BACHELOR OF MUSIC.

Undergraduate Course.

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

First Year.

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. Musical History up to 1750.

Second Year.

1. Harmony in not more than four parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double Counterpoint at the octave, in two parts.
4. Canon in two parts.
5. Fugue as far as subject and answer.
6. History of Music from 1750 to the present time.

Final Year.

THEORY OF MUSIC:—

1. Harmony in not more than five parts, including some original work.
2. Counterpoint, strict and free, in not more than five parts.
3. Canon in two and three parts.
4. Double Counterpoint at the octave, 10th, 12th, and 15th.
5. Imitation and Fugue up to four parts.
6. A general review of the History of Music from the earliest period to the present time.
7. Elements of Acoustics.
8. Musical form.
9. Orchestration.
10. Viva voce:—Analysis of the full orchestral score of some classical work or works.

1905: Beethoven's Choral (9th) Symphony.

PRACTICAL MUSIC:—

Candidates shall be required to play—on the piano or some orchestral instrument—or sing:—

Two or three compositions (or portions of them), selected by the examiner.

They shall also be required to play, at the keyboard, the following tests, etc.:—

1. Transposition.
2. Extemporization upon a given theme.
3. Modulation.

Equivalent tests will be imposed for singers or players upon orchestral instruments.

In addition to the prescribed course for the Final examination, an original composition, either sacred or secular, will be required, containing at least four movements and sufficiently long to occupy from fifteen to twenty minutes in performance, and must be

(a) A chorus in five parts, with a short instrumental introduction.
(b) A recitative and solo.
(c) A quartette or quintette for voices only.
(d) A four part vocal fugue.

Numbers (a), (b) and (d) must have accompaniments for string band only.

This composition must be sent to the Registrar not later than May 1st.

Candidates for the degree may defer presenting this composition until a subsequent annual examination, in which case the fee for examination shall be $10.

A certificate of having passed the examinations of the First and Second years of the affiliated College of Music or Conservatory of Music will be accepted *pro tanto* in lieu of the First year examination.

The examination for the diploma of the affiliated College of Music or Conservatory of Music will be accepted *pro tanto* in lieu of the First and Second year examination.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

Musicians of established reputation may be admitted to the degree of Bachelor of Music upon their submitting for the approval of the University examiner or examiners an original composition, consisting of any one of the following:—

1. An Oratorio.
2. A Cantata.
3. Symphony.
4. An extended piece of Chamber Music.

Examinations.

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Registrar at times to be fixed by the Senate, and at the time of application the proper fee must be paid to the Bursar.

Fees.

Matriculation	$10 00
Each examination subsequent to matriculation	10 00
For admission *ad eundem statum*	10 00
Degree of Mus. Bac.	20 00

Text-Books.

Stainer's Treatise of Harmony; Prout's Harmony; Hiles' Grammar of Music, Books I. and II.; Bannister's Music; Bridge's Primer of Counterpoint; Prout's Counterpoint; Richter's Counterpoint (Franklin Taylor's edition); Cherubini's Counterpoint, Canon and Fugue; Prout's Double Counterpoint and Canon; Jadassohn's Canon and Fugue; Higg's Primer of Fugue; Prout's Fugue; Stainer's Primer of Composition; Prout's Musical Form; Ouseley's Musical Form; Prout's Fugal Analysis; Prout's Primer of Instrumentation; Niemann's Catechism of Musical Instruments; Berlioz on Instrumentation; Stone's Primer on Scientific Basis of Music; Sedley Taylor's Sound and Music; Sedley Taylor's Science of Music; Tyndall on Sound; Bonavia Hunt's History of Music; Naumann's History of Music; Parry's Summary of Musical History (Primer); Rockstro's History of Music; Articles in Grove's Dictionary of Music and Musicians bearing on the various subjects for examination.

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

Degree of Doctor of Music.

Regulations leading to the degree of Doctor of Music are under consideration by the Senate of the University.

University of Toronto.

LOCAL EXAMINATIONS IN MUSIC, 1904.

THEORY OF MUSIC.

JUNIOR DIVISION.

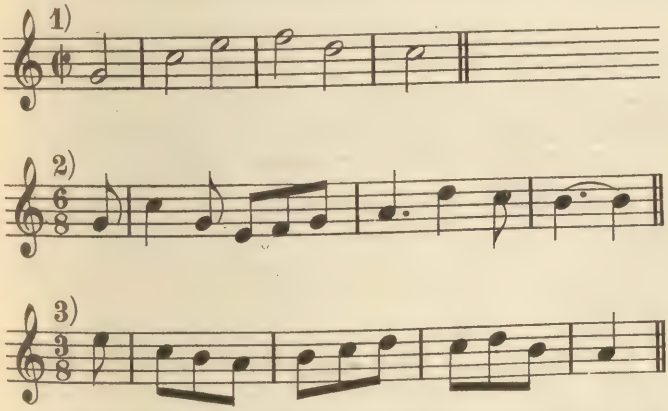
Examiner—W. E. FAIRCLOUGH, F.R.C.O.

(Three hours).

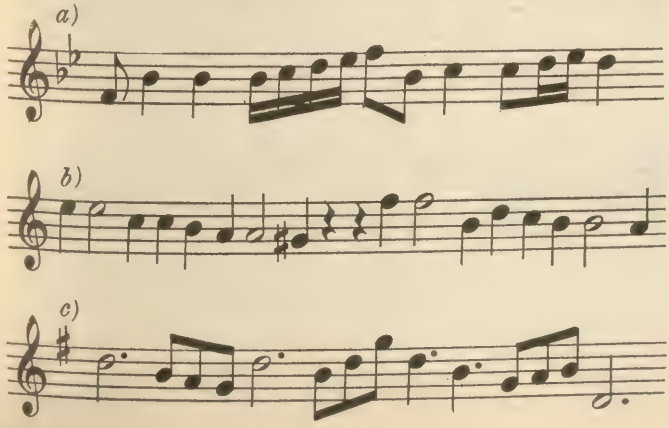
1. (*a*) What are the different kinds of simple and compound duple time?

(*b*) What is the difference between C and $\frac{2}{2}$ time?

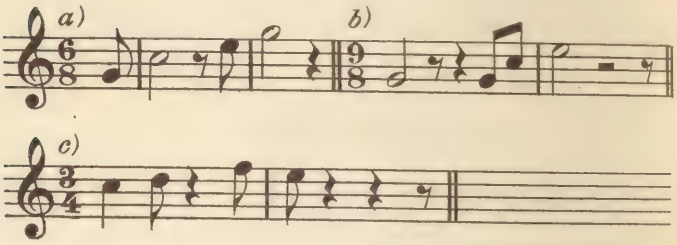
(*c*) Describe the rhythms of the following passages:



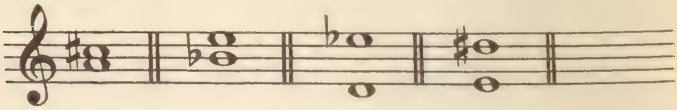
2. Add bar lines and time signatures to the following:

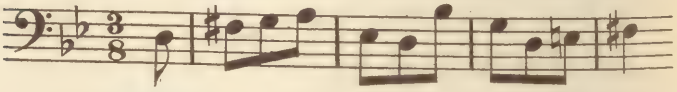


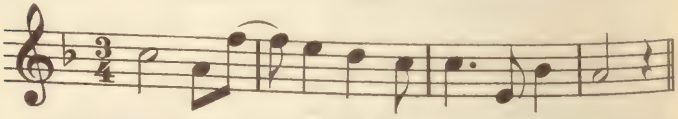
3. Correct the following, retaining the signatures:

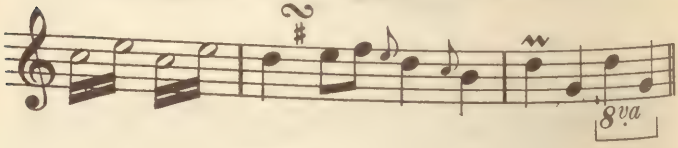


4. Name the following intervals; also one of the keys to which each may belong:



5. Write the following passage in the treble clef two octaves higher:

6. In what key is the example given in the previous question? Write the scale of the key in both its harmonic and melodic forms. Transpose the extract given in question 5 a major third higher, and add the key signature.

7. Mark with a + the syncopated notes in the following:

8. Write out the following phrase in full:

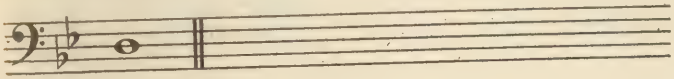


9. Give the meanings of the following terms: *Rinf.; Ten.; Rit.; Tempo Comodo.; Dal Segno.; Meno Mosso;* ♩. = *M. 66; Mezzo piano.*

10. Write major common chords above the notes (*a*) and (*b*), and minor common chords above the notes (*c*) and (*d*).

a) *b)* *c)* *d)*

11. What is the chord of the dominant seventh? Write a dominant seventh chord, with its inversions, on the note



University of Toronto.

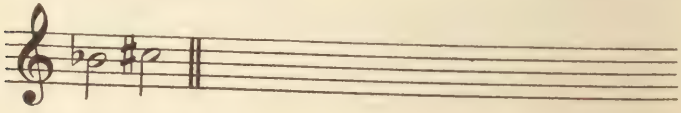
LOCAL EXAMINATIONS IN MUSIC, 1904.

THEORY OF MUSIC.

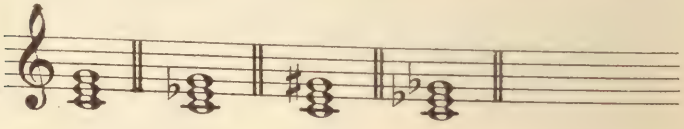
INTERMEDIATE DIVISION.

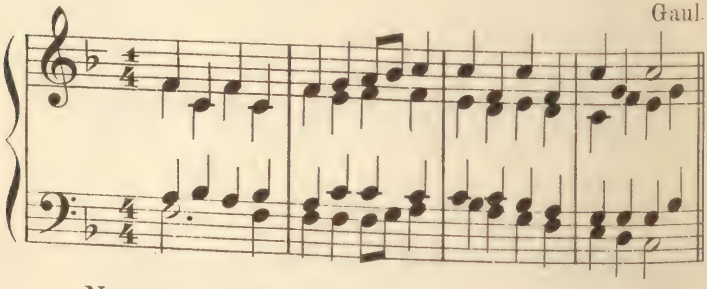
Examiner—C. L. M. HARRIS, MUS. DOC.

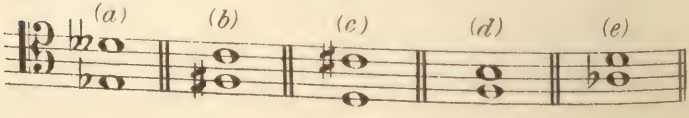
1. Write a Minor Scale to include the following notes and put in the signature :



2. Name all the keys to which the triads below may diatonically belong :



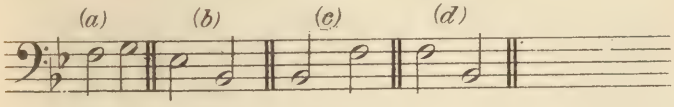
3. Transpose the following passage into that key a minor third higher, write it in open score, using the C clefs for the two inner parts :

4. Name the following intervals :



5. Write Triads, prefixing proper signature in each case: (*a*) Triad on supertonic of G sharp minor, (*b*) first inversion of Dominant triad in E flat minor, (*c*) second inversion of sub-dominant triad in C sharp major.

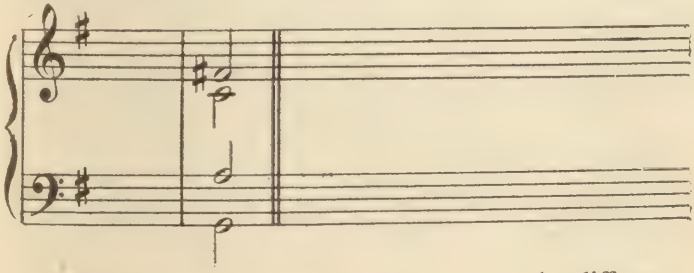
6. In the key of G minor, write and resolve the Dominant 7th and its three inversions.

7. Write the Cadences indicated by the following notes and name them:



8. Write Diminished Seventh Chords and their inversions in the keys of G major and E minor. Resolve each chord properly.

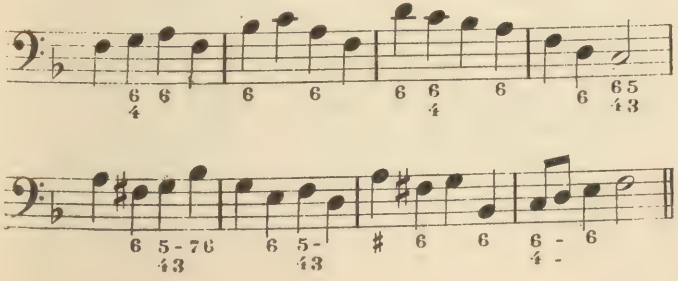
9. Prepare and resolve the following triple suspension:



10. Explain what a sequence is, and also the difference between a real sequence and a tonal sequence.

11. Modulate from G major to the attendant keys.

12. Add to the following bass two treble parts in accordance with the figures, taking care that the Harmony of every chord is complete:



13. Write a short account of the life and work of Mozart.

Name three celebrated composers of each of the following styles of composition :

Pianoforte Sonata,
Oratorio,
Opera,
Symphony.

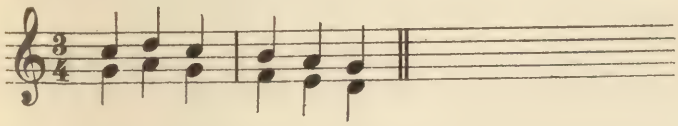
University of Toronto.

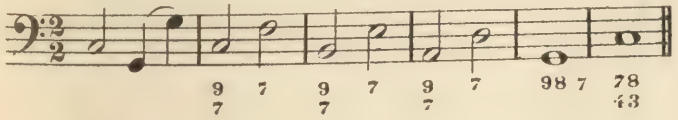
LOCAL EXAMINATIONS IN MUSIC, 1904.

THEORY OF MUSIC.

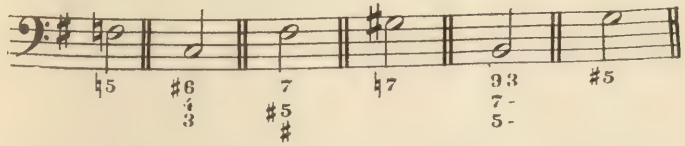
SENIOR DIVISION.

Examiner—ALBERT HAM, MUS. DOC.

1. Add one part to the following, making the harmony correct:

2. Add three parts to the following, introducing occasional passing notes. Keep up the sequential movement in bars 2, 3 and 4. Analyze every chord.

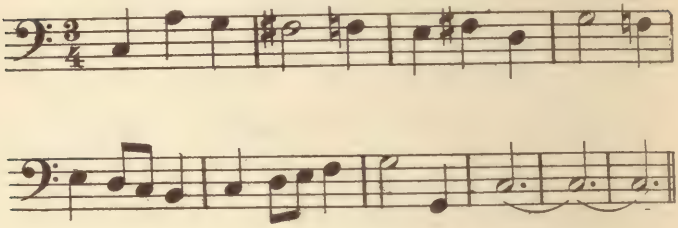


3.



Analyze all the above chords. Write sixteen bars of harmony in $\frac{4}{4}$ time, for Soprano, Alto, Tenor and Bass (four parts in all), introducing these chords, but not necessarily in the order given. Make no modulation from the original key given.

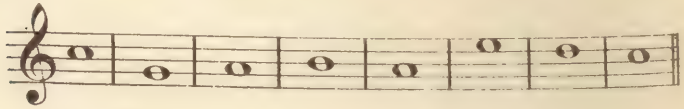
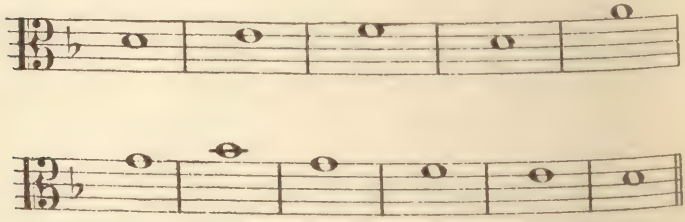
4. Add three parts to this Bass, in Vocal Score:



5. Resolve the last inversion of the suspensions 9–8 and 4–3, in the key of A minor. Prepare them.

Modulate from E to F, and from D to A flat, by means of the diminished 7th.

6. Define simple counterpoint. Give some rules that are applicable to the third and fourth species of counterpoint in particular.

7. Add a Tenor part to this Canto Fermo, in the first species:

8. To the following Canto Fermo, add a Bass in the fifth species.

9. Write a musical period, and subdivide it into sections and phrases. Write in $\frac{4}{8}$ time.

10. Give an outline of the Modern Binary Form in a minor key. Why is it termed "Sonata" Form?

11. What is the nature of Bach's Wohltemperirte Klavier? Give some account of the Harpsichord of Bach's day.

12. Write an account of the development of the Suite, the Sonata, and the Symphony.

13. Arrange the following in chronological order: Mozart, Haydn, Weber, Bach, Schumann, Beethoven, Mendelssohn, Schubert, and Handel.

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ANNUAL EXAMINATIONS IN MUSIC, 1904.

FIRST YEAR.

HISTORY.

Examiner—ALBERT HAM, MUS. DOC.

1. Write a short note on the Ambrosian and Gregorian modes.

2. In what way has notation varied since the days of S. Gregory?

3. Give some account of the works of Guido, Franco of Cologne, Festa, Palestrina and Tallis.

4. Write a short account of the origin and development of Oratorio from 1600 to 1750.

5. Quote works of Handel and Bach in which double choruses occur.

6. Name one work of each of the following composers: Gibbons, Purcell, Blow, Graun and Pergolesi.

7. For what were Scarlatti and Lulli specially noted?

8. Write a short note on the various members of the Violin family.

9. Name some composers of Passion music previous to the time of Haydn.

10. Quote an *early* specimen of the following, with the composer's name:

(*a*) An opera.

(*b*) A madrigal.

(*c*) An anthem.

(*d*) A glee.

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ANNUAL EXAMINATIONS IN MUSIC, 1904.

FIRST YEAR.

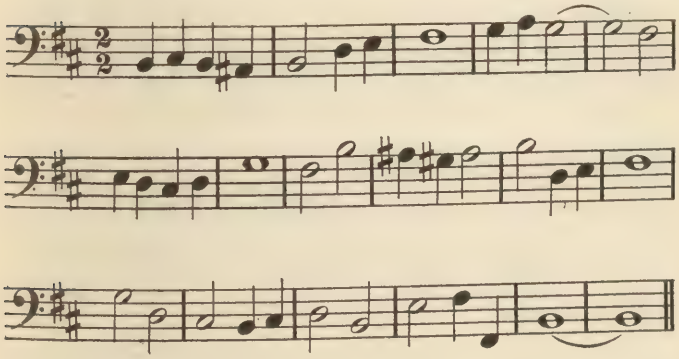
FACULTY OF MUSIC.

HARMONY.

Examiner—ALBERT HAM, MUS. DOC.

1. What is meant by (1) close position, (2) open position, (3) the added sixth, (4) deferred resolution, (5) false cadence, (6) dissonant triads, (7) a false relation? Give examples?

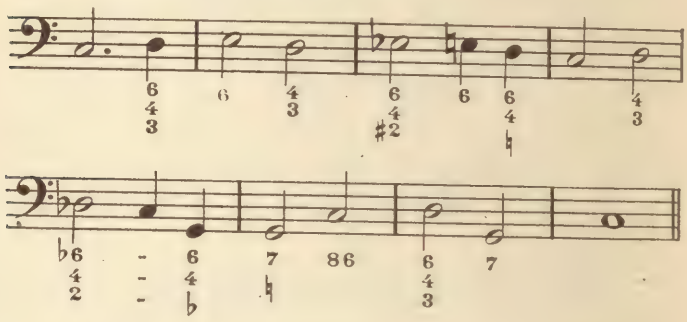
2. Add three parts to this Bass. Figure your working.



3. How are discords classified? Write an example of each.

4. Write the harmonic chromatic scale of B, ascending only. Write several chords *in that key*, shewing that every note in the chromatic scale may be utilized.

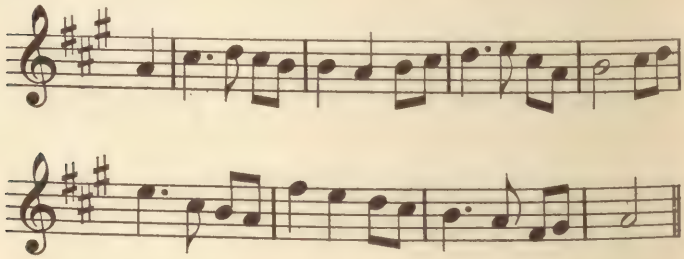
5. Add three parts to this figured Bass. Analyse every chord. Is there a modulation?



6. Modulate from E to B, and B to E, in the fewest possible chords.

Modulate from A flat to G in the fewest possible chords.

Modulate from A to E flat by means of the 'German' sixth.



7. Transpose the above melody into the key of F; then add Alto and Bass parts to it. Mark the phrases and figure the Bass.

8. Prepare and resolve the suspension 4 to 3 and inversions in the key of G minor.

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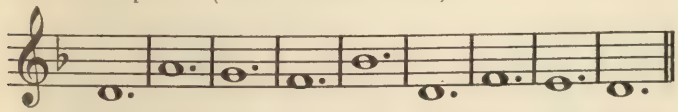
FIRST YEAR.

FACULTY OF MUSIC.

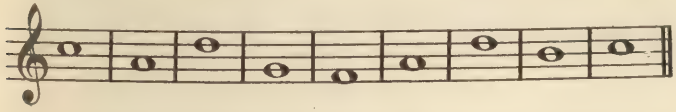
COUNTERPOINT.

Examiner—ALBERT HAM, MUS. DOC.

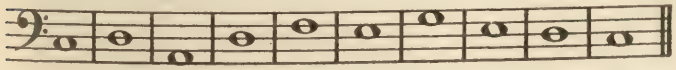
1. To the following Canto Fermo, add an Alto part in the second species (three notes to one).



2. To the following Canto Fermo, add a Tenor in the fifth species and a Bass in the third species. (Use open vocal score).

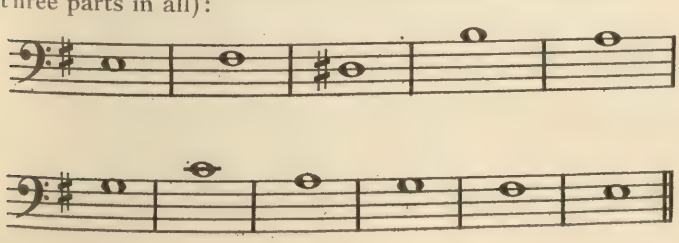


3. To the following Canto Fermo, add an Alto part in the second species:



4. Transpose Canto Fermo No. 3 an octave higher into the Alto Clef, and add a Bass in the fourth species.

5. Add one part (an Alto) in the third species and a Soprano in the first species to the following Canto Fermo three parts in all):



6. Write out the available suspensions and retardations used in counterpoint in two parts. Are all equally desirable? Explain fully.

7. Add a Soprano and a Bass in the first species:

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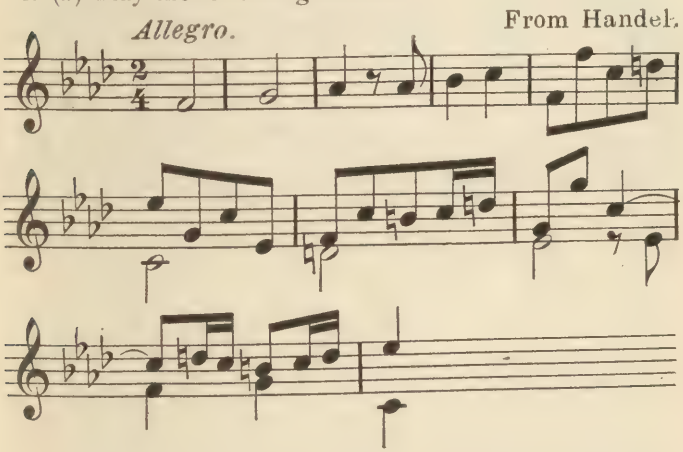
PRACTICAL MUSIC.

Examiner—W. E. FAIRCLOUGH, F.R.C.O.

1. (*a*) Play the following extract :



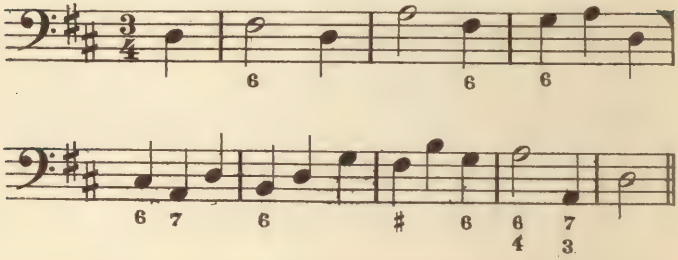
(*b*) Play the scale of the key in which the above is written; with each hand separately and employing three octaves of notes.

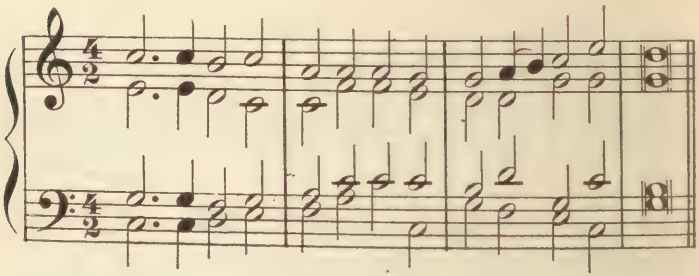
(*c*) Similarly, the three positions of the arpeggio of the common chord in the same key.

2. Play the portions asked for, of the following compositions.

(*a*) Haydn, Moderato from Sonata in B flat (Peters, No. 18).

(*b*) Grieg, Andante con sentimento, Op. 3, No. 4.

3. Harmonize this figured bass, in four parts:

4. Transpose the following portion of a chorale into the the key of D.



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ANNUAL EXAMINATIONS IN MUSIC, 1904.

SECOND YEAR.

HISTORY.

Examiner—ALBERT HAM, MUS. DOC.

1. Write a short note on the operatic works of Mozart.

2. Give some account of (*a*) Beethoven's overtures, (*b*) of Mozart's and Weber's opera overtures, (*c*) of Schumann's and Mendelssohn's concert overtures.

3. Write a short sketch of the spinet, harpsichord and pianoforte.

4. Who invented organ pedals? Harp pedals? The double action harp?

5. What developments are ascribed to C. P. E. Bach, Gluck, Spontini, Rameau, and Weber?

6. Compare the concertos of Mozart's time with those of a later date.

7. Give the names of modern composers who have employed celebrated chorales in their operas, oratorios, and cantatas. Quote the works.

8. Comment on Schubert, Schumann, Franz and Grieg as song writers.

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ANNUAL EXAMINATIONS IN MUSIC, 1904.

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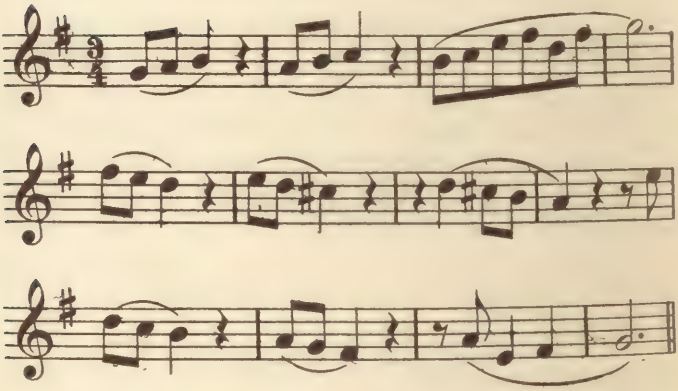
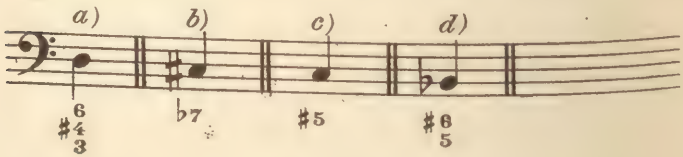
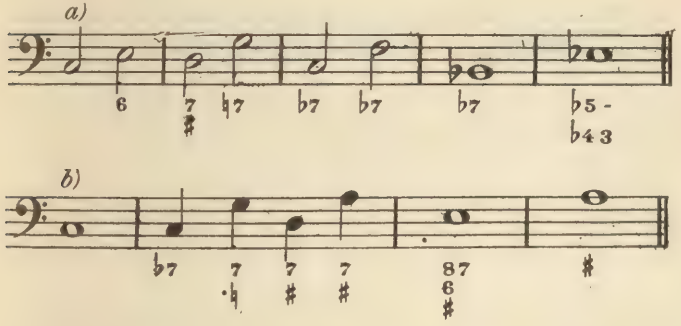
HARMONY.

Examiner—ALBERT HAM, MUS. DOC.

1. Add two parts below this melody. Keep up a movement of eighth notes in one or other of the added parts up to the last bar.

2. Write a short exercise in four parts, in the key of A minor, introducing the following chords. Chord No. 3 should be used twice, but with different resolutions. Do not modulate. Analyse these chords. Write in open vocal score:

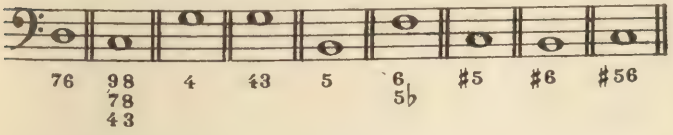


3. Add three parts to the following, according to the figuring. Explain the progressions in bars 2 and 3 in both extracts:

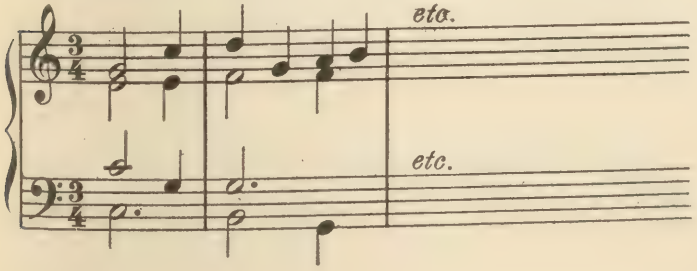


4. Prepare and resolve the suspension 98 and inversions in C minor.

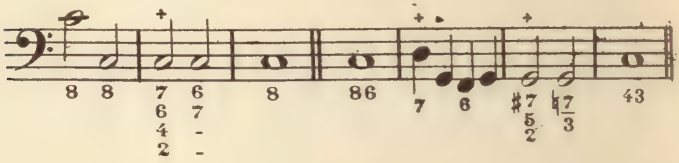
5. Harmonize and explain these figurings. Prepare and resolve these chords where necessary:



6. Begin as below and add about 12 bars, modulating through A minor, G major, E flat major, A flat major, and back to C:



7. Add parts for two sopranos, alto and tenor to this bass, (five parts in all). Analyse the chords marked with an asterisk.



8. Write a sequence (descending). Let it be real and in $\frac{3}{8}$ time.

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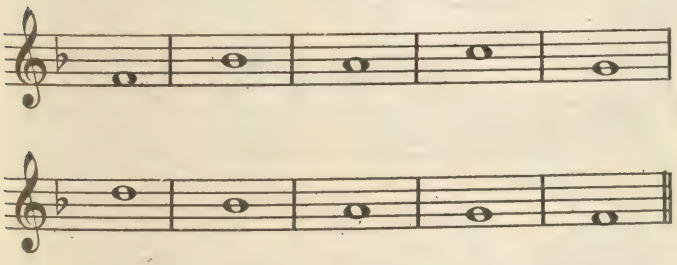
FACULTY OF MUSIC.

COUNTERPOINT.

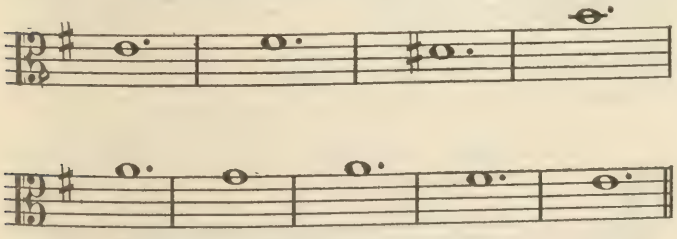
Examiner—ALBERT HAM, MUS. DOC.

1. Add one part below this Canto Fermo, in the second species:

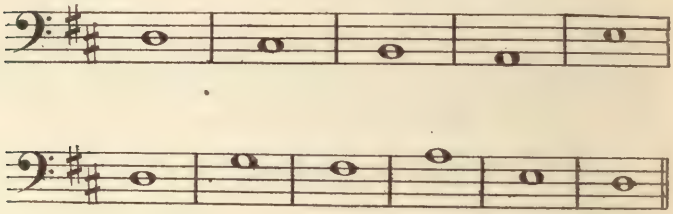


2. To Canto Fermo No. 1, add three parts below, all in the first species.

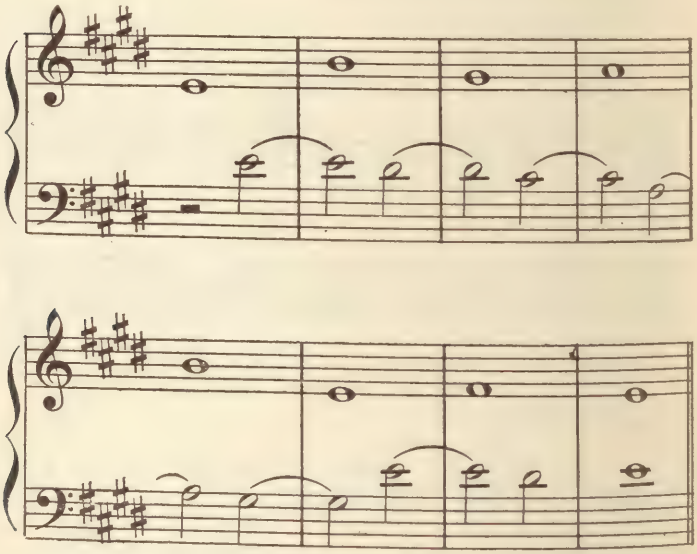
3. To the following Canto Fermo, add one below in the second species (three notes to one):



4. To this Canto Fermo, add one part in the fourth species, and another in the third species:

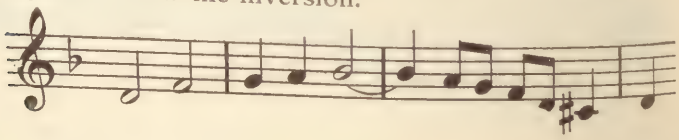


5. Give examples of changing note, and the false relation of the "Tritone." Explain the term "Mi Contra Fa.'



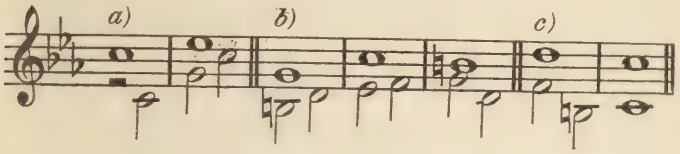
6. Are there any objectionable features in the above specimen? State your answer very clearly.

7. Write a double counterpoint in the tenth against this subject. Show the inversion.



8. What is double counterpoint? Strict counterpoint? Free counterpoint?

9. Comment on the following fragments in the key of C minor:



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SECOND YEAR.

FACULTY OF MUSIC.

ACOUSTICS.

PASS AND HONOURS.

Examiner—ALBERT HAM, MUS. DOC.

1. Define (*a*) node ; (*b*) loop ; (*c*) overtones ; (*d*) sound; (*e*) noise.

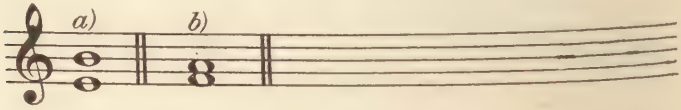
2. What are 'beats'? How do they arise? Illustrate by employing a diagram.

3. Describe the 'Syren' and another mechanical device used in tonometry.

4. What is the difference between a major and a minor tone called? Shew your working in figures.

5. Write 8 foot C, and give the next fifteen notes of the harmonic series generated by that sound.

6. Give the different tones produced by the pair of notes at (*a*) and the summational tone of those at (*b*).



7. Explain why the sound from a vibrating tuning fork becomes louder if pressed against a table.

Give instances of other phenomena which may be explained by the same principle.

8. What is the result of stopping a pipe?

9. What is 'timbre'? Whence arises the harshness so noticeable in harmonium reeds?

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ANNUAL EXAMINATIONS IN MUSIC, 1904.

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CANON AND FUGUE.

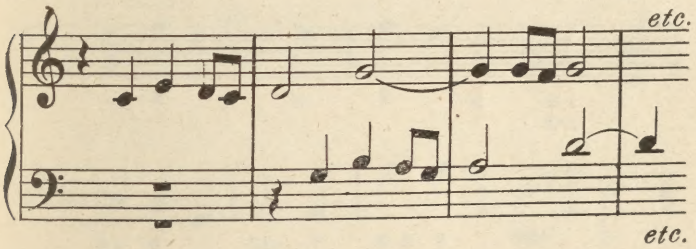
PASS AND HONOURS.

Examiner—ALBERT HAM, MUS. DOC.

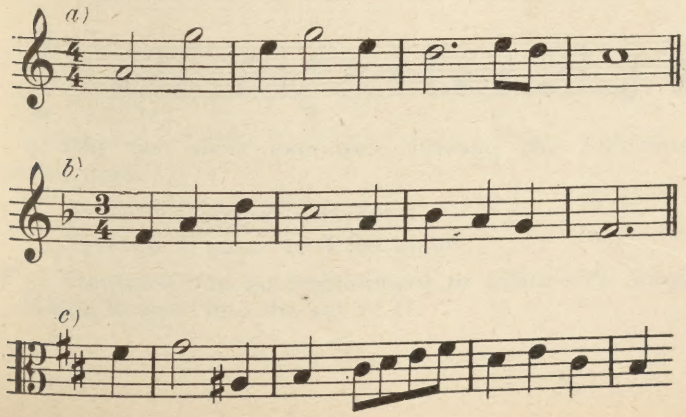
1. Define Canon, Round, Codetta, Fugato, Stretto and episode.

What is meant by a Canon three in one at the higher fourth?

2. Continue this canon for about eight bars. Add a free bass from the beginning of the second bar and end with a short coda.



3. Give correct answers to the following fugue subjects (*a*), (*b*), (*c*).



4. Write an exposition of a three part fugue on one of the subjects in No. 3. The counter subject shouid be in double counterpoint.

5. Write the subject (*c*) in diminution, and the subject (*b*) in augmentation.

6. Give some rules for the construction of Double Counterpoint in the 10th.

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FACULTY OF MUSIC.

PRACTICAL MUSIC.

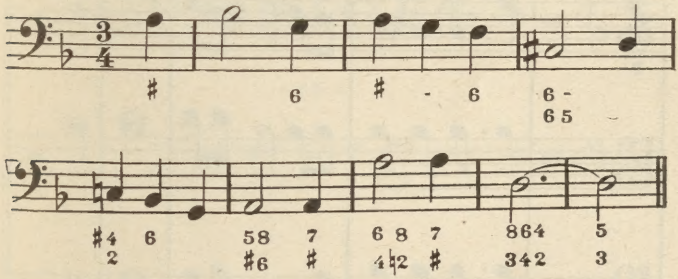
Examiner—W. E. FAIRCLOUGH, F.R.C.O.

1. Play the portions asked for of the following compositions:

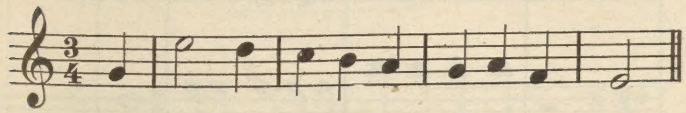
(*a*) Haydn, Adagio from Sonata in G (Peters, No. 16).

(*b*) Jadassohn, Andantino, Op. 35, No. 6.

2. Harmonize this figured bass, in four parts:



3. Harmonize this melody, in four parts:



4. Play two short exercises showing the following modulations:

(*a*) From D major to B minor.

(*b*) From C minor to A flat major.

5. Transpose the accompaniment to Schubert's song, "Hedge Roses," into the key of D.

6. Play the following extract of four-part vocal score: